VOGUE

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VOGUE DESIGNS
FOR DRESSMAKING

Paris Fashions — 2nd Autumn Report

Incorporating Vanity Fair
September 15, 1948
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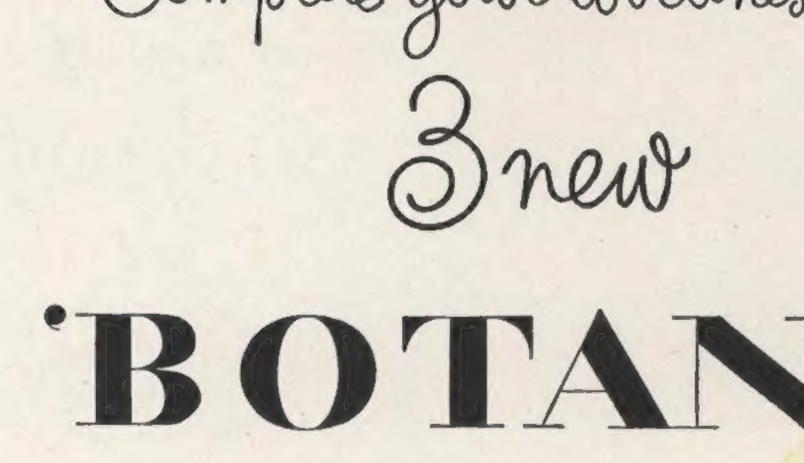
Lanolin Lotion... for the "rough spots" in your life. $1 and $1.75 plus tax

Formula 70... super-rich in Lanolin, $1.25 and $2 plus tax

Triple-Action Cream... perfect all-purpose cream, $1 and $1.75 plus tax

Complete your loveliness with 3 new 'BOTANY'* Brand Lanolin Cosmetics



LANOTINT

LANOCAKE

LANOLIN ROUGE

Lanolin Soap... that helps prevent dry skin. 3 cakes for 75c, 6 cakes for $1.50

Lanolin Face Powder ...in six skin-true shades, $1 plus tax

Lanolin Lipstick... in six tempting shades, $1 and $1.50 plus tax

They're Micro-filtered for lovely Satin-Smoothness.

Add these three exquisite new products to the other "Botany" Brand Lanolin Cosmetics on your beauty shelf. In all these aids to loveliness, magic micro-filtering locks out irritating alkalis, locks in beauty-enhancing Lanolin...keeps your complexion radiant...your lips and face dreamily soft for hours and hours! If you haven't done so already, try "Botany" Brand Lanolin Cosmetics, today.

The 3 New "Botany" Brand Lanolin Cosmetics

LANOTINT. A cream wafer with micro-filtered Lanolin. In six skin-true shades to suit any complexion. Face powder may be used over Lanotint if desired. $1 plus tax.

LANOCAKE. A compact powder with Lanolin. Also in six enticing shades. The lovely case fits readily into your handbag. $1 plus tax.

LANOLIN ROUGE. A perfectly blended rouge...with Lanolin. In six delightful shades. 50c plus tax.

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Suit
of bottle green
velvety wool
with a moired blouse
in the same rich hue
An Original Design
from the
Fall
Made-to-order
Collection

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ON THE PLAZA

necklaces about nine dollars
bracelets about five-fifty
earrings about two dollars

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bergère

the Look of Real Jewelry

Vogue
September 15, 1948

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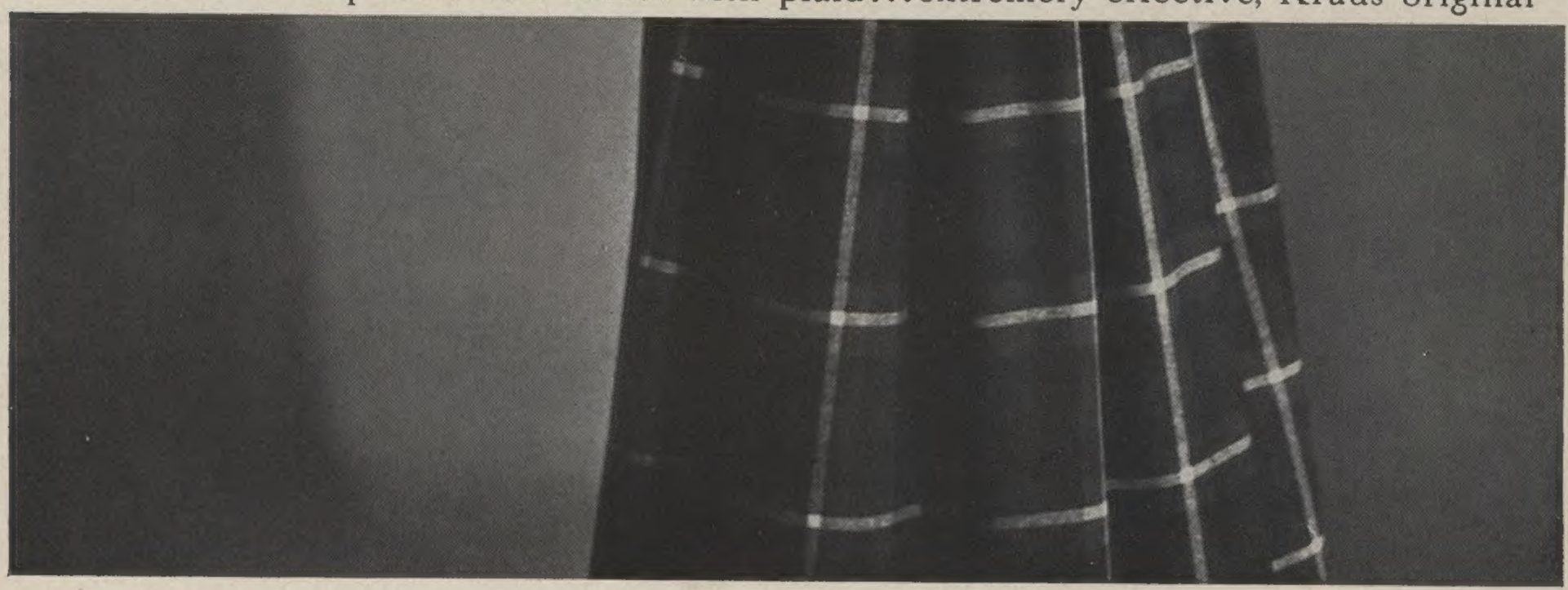
Vol. 112, No. 5
Whole No. 1815

Point-counterpoint black velvet with plaid...extremely effective, Kraus original



BONWIT TELLER

exclusive in
New York Boston
White Plains
Palm Beach

Success, coming and going...
our exclusive velvet-collared Rodier Wool Suit
which divides front and back honors.
Black, brown... from our immediate wear collection.

Henri Bendel
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NEW YORK 19 NY

Fine times ahead

George Platt Lynes

Silk slipper satin

...jewel-pink top glistening against a rich dark brown sweep of skirt

...linked with a spray of pink roses.

From our collection of custom-order Bendel Originals.

Henri Bendel
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NEW YORK 19 NY

I. Magnin & Co.
California · Seattle
HORST-VOGUE STUDIOS

Sable and Satin

From the "Family Album Collection"

Maurice Rentner

You, and you alone, are the inspiration for your face powder

Your own individual skintone is the inspiration for a formula designed exclusively for you...right before your eyes when it is made-to-order by

Charles of the Ritz

Hafner satins
THE VERSATILITY OF THESE
COUTURIER FABRICS...CREPE-BACK
HAMMERED SATIN AND YARN-DYED
TAILORED SATIN, OFFER THE UTMOST
APPEAL TO FAMOUS DESIGNERS.
WITNESS THE MOLTEN FOLDS IN THIS
DRESS BY HERBERT SONDHEIM.
ALSO AT BETTER DEPARTMENT STORES BY THE YARD.
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EMPIRE STATE BUILDING
NEW YORK 1, NEW YORK
H
HAT BY EVE TARTAR

that ayres look –
L. S. Ayres & co.
INDIANAPOLIS
Suit by Irene
Hat and Gloves by John Frederics

Between Races at Belmont Park

WEITZEN

Enka Rayon

A Ben Reig Design in William Rose's Crepe Silhouette, woven with Enka Rayon

Lord & Taylor New York · Neiman-Marcus Dallas · Julius Garfinckel Washington · Carson Pirie Scott Chicago

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.

High Note

Soft Note

the new notes in lipstick colors!

HIGH NOTE—New winter pink.
Deep pink burnished with copper.
A pulse-quickening color... for sure!

SOFT NOTE—Rosy red, subtle and
persuasive as a Gershwin Blues.
Wear it to make his heart stand still!

KEYNOTE. A new note in cases!
Open—it's long and graceful.

Closed—it's only finger length 1.50*

Famous Golden Plaid case 1.00*

THE TOUCH OF YOUR LIPS... simply wonderful!
The new velvetized texture smooths on
with a heavenly softness that you've never
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Harriet Hubbard Ayer

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A family tradition . . . fine fabrics by Hockanum, makers of

woolens of beauty, quality and lasting wear. **HOCKANUM** *Woolens*

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Woven of Celanese rayon yarn *T.M. Reg.
Accessories by John Frederics.
Photo by Alan Fontaine

faille *Caprice* by Verney

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STYLE
CRAFTSMANSHIP
FORSTMANN
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the finest woolens in the world
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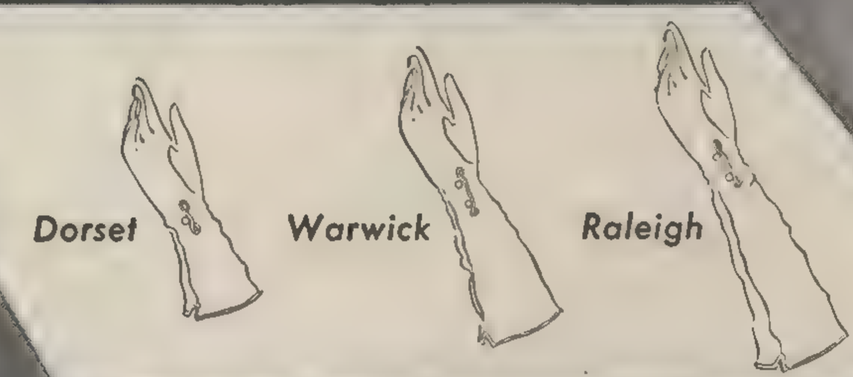
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

dawnelle

TRADE MARK

It takes a tiny button at a nipped-in wrist and long, slender fingers like these to make a mousquetaire, a glove as feminine as fashion itself. In silken ELVETTE ROYAL — DORSET, 8-button, $5.00—WARWICK, 12-button, $6.00—RALEIGH, 16-button, $8.00—three mousquetaires to rise to every occasion.



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DAWNELLE'S glove that's quicker than the eye. It changes long, to shorter, to short, in a moment with a pull of the drawstring on the back. Smooth, hand sewn, double-woven cotton in black, brown, navy or white, 5.00.

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Filene's French Shops

IRENE'S Dinner Suit in her magnificent new peacock silhouette . . . interpreted with sophistication and elegance in Maltese green slipper satin. Sketched above.

HATTIE CARNEGIE transforms her mermaid evening gown into a resplendent costume by adding her new Empire bolero of exquisite imported damask. Opposite.

Filene's French Shops
BOSTON
lc7

I live
in California
WHERE THE FIRST COOL DAYS
OF FALL FIND ME IN ONE OF GENE SHELLY'S
MASTERFULLY DESIGNED, DISCREETLY
UNDERSTATED GABARDINE SUITS, WHICH
I FIND AT ONLY ONE PLACE IN LOS ANGELES,
MAY CO. OF COURSE. 175.00
MAY CO. LOS ANGELES

Bloom in
next Spring's color, now!

Elizabeth Arden's
new fall shade

Crimson Lilac

What! Lilacs in winter? Yes, but Crimson Lilac. Strange and wonderful! Lilac-lightened crimson for your gleaming lips and sweet-scented fingertips! Wear it with tenderly-harmonized complete make-up — from incredibly beautiful Illusion Face Powder to Green Lilac Eye Shado . . . absolute stroke of brilliance with the new Fall clothes! But, even more, because Miss Arden creates it—Crimson Lilac is next Spring's color. Bloom in it today!

NEWS! Crimson Lilac Lipsticks . . . . . now 1.00
Also 1.50, 2.00
Fabulous new Jewel Stick (shown), 3.50
Deluxe "Gold Rush" automatic Lipstick, 2.50,
Matching Compact, 7.50
Crimson Lilac Nail Lacquer, 1.00
Crimson Lilac Pat-a-Crème, 1.25, 2.00
Crimson Lilac Rouge, from 1.25; Eye Shado, 1.50
Crimson Lilac Illusion Powder, 1.50, 2.00, 3.25
Cameo Powder, 1.75, 3.00

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Elizabeth Arden

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On an important occasion Elizabeth Scheiner, airline stewardess, wears Twenty-Ones' new gold-trimmed Fall "Revel".

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Dress by Conti

You'll soar to new heights of charm in Twenty-Ones

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Elizabeth Scheiner, beautiful young stewardess for United Air Lines, flies from coast to coast in high-speed, super planes. You'll have a sky-high good time in *your* social world in exciting young TWENTY-ONES, the high fashion shoes that make your foot look prettier and younger than ever. The name is proudly stamped in gold in every pair.

In addition to Revel, shoes illustrated (reading down) are Pam, Regale, Valor. At leading stores.
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Heels strike a happy medium—not too high, not too low, but just right. They're a happy combination of smart fashion and foot comfort! Your choice of strap, tie, pump or V-throat—all exquisitely crafted by Florsheim.

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Jane Derby's lampshade pleats caught with velvet bows. Black or taupe tissue faille. 149.50

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an Anita Andro hat.

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No, not a coat, but Adele Simpson's wonderfully wearable "instead of"... a dress of sheer, softest broadcloth. Black, green, gray. Sizes 12 to 18, 110.00. • NORTH ROOM DRESSES, FOURTH FLOOR

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EBONY BLUE PITCH BROWN

kislav, stroock, koret colors . . .

EBONY BLUE

a kislav, stroock, koret color

A BLUE THAT GOES WITH BROWN

A BROWN THAT GOES WITH BLUE

The high-fashion color theme . . .

for an autumn where color *is* fashion . . .

PITCH BROWN
a kislav, stroock, koret color
Dramatically interpreted in
GLOVES by KISLAV
WOOLENS by STROOCK
HANDBAGS by KORET

FASHION FORESIGHT CREATED **MIRAGE**—THE BUR-MIL* TWILLED RAYON CREPE

Concordia-Gallia's Mirage is a fabric dream you can see and touch. Leading fashion houses see it as a successful feature of their fall and winter collections. Your own sense of fashion tells you that its full-bodied weight will make the new back-interest fashions doubly effective. Mirage is being widely used in all its wonderful colors for daytime fashions and striking evening gowns by famous designers such as Rudolf whose gown is shown above. Also available by the yard.

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Adrian

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The Dayton Company Oval Room

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Streamlined and Winged

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Shocking
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Parfum
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new hue
new you

This Fall you'll change your clothes, change your colors, change your mind...oh, there's nothing like change to make you feel you're a brand-new person! You'll wear colors as romantically inclined as your clothes...colors that bring out the artist in you ...yours to combine with care and imagination. So put your talents to work and be beautifully new, from your hat down to your heels.

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Colors

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are made of
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Dress by David Crystal

The Woman You are

is more than half-disclosed in every letter you write

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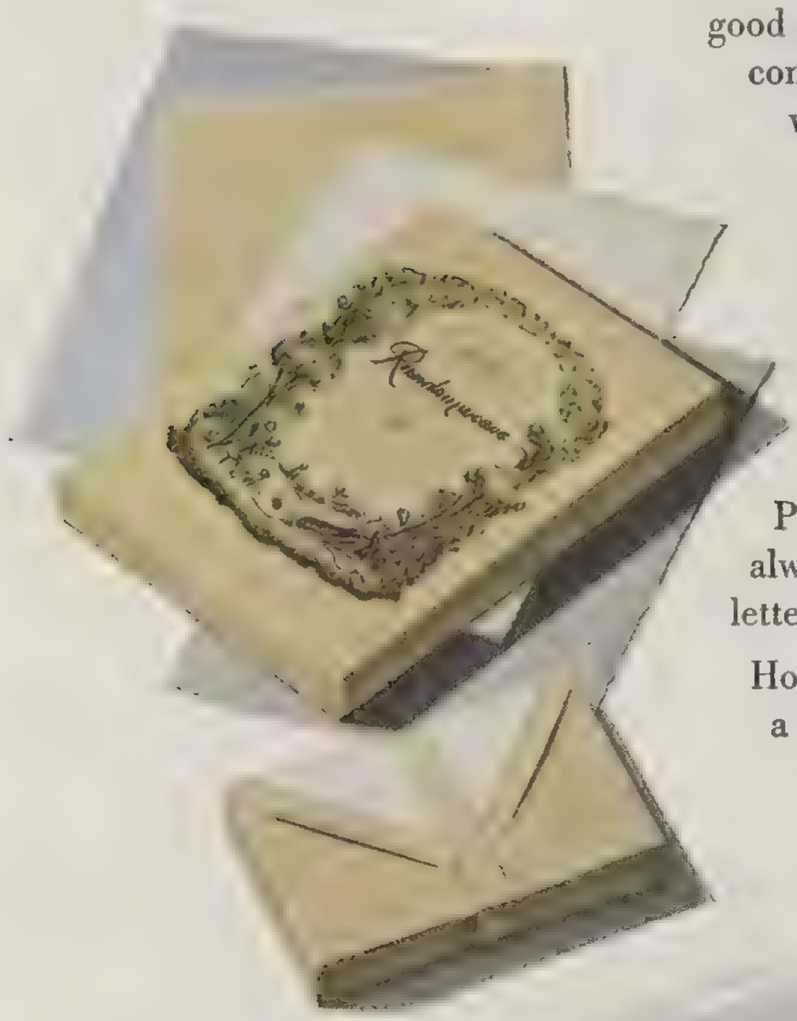
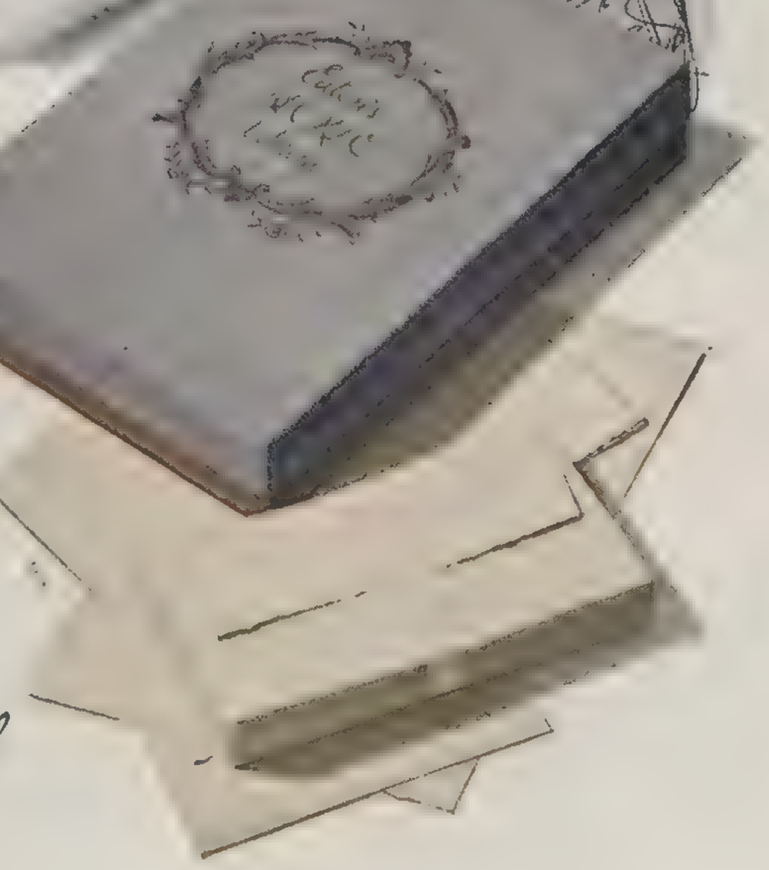
You can do no better than to make your selection from the personality-range of Eaton's Fine Letter Papers in Open Stock. Its quality will say, "I am doing well" — its fashion will speak for your good taste. Yet Eaton's Open Stock Papers are a wise economy, for you can always replenish your supply of either letter paper or envelopes.

How much sense this makes — to choose a letter paper that suits you perfectly, to be able to get more whenever you want it, to waste nothing!





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MATERIAL INGREDIENT FOR THIS CITY SUIT...
MIRON'S BROWN-STRIPE WORSTED FANCY
WOVEN SPECIALLY FOR SWANSDOWN.
100% VIRGIN WOOL.
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Scruggs Vandervoort Barney . . . Saint Louis

THE FASHION AUTHORITY OF THE MIDWEST

SVB

Howard Greer's talent
for innuendo is whispered
in the elegance of this
evening gown of black rayon taffeta.

Costume Room—Third Floor

English Cotton Plaids — left — 3 to 6X, $13.95 — 7 to 12, $15.95 • center — 3 to 6X, $12.95 — 7 to 12, $13.95 • right — 3 to 6X, $13.95 — 7 to 12, $15.95

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The Daguerreotype costume suit.

So definitely, unmistakably Maurice Rentner

—and

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Arnheimer fur hat and muff

KAY BELL

SEVEN rows of pleats kept in good order by bright little stitches. Just so simple, it could be your best suit-blouse . . . though that wonderful neckline should be seen. Of rich, lustrous rayon crepe in white, shell pink, aqua, cordial brown, deep green and black. Sizes 32 to 38. About $7.95. Adelaar, 525 Seventh Ave., N. Y. C.

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Adelaar

A Ben Reig Design

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We go to all lengths
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SHEER HOSIERY
"As You Like It"
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fashion's Grand Gesture

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eloquent dramatization of the fall mood. Forstmann's Milateen in dark green, wine, dark brown or black. 14 to 20. $175

Hat by Howard Hodge

FRENCH ROOM

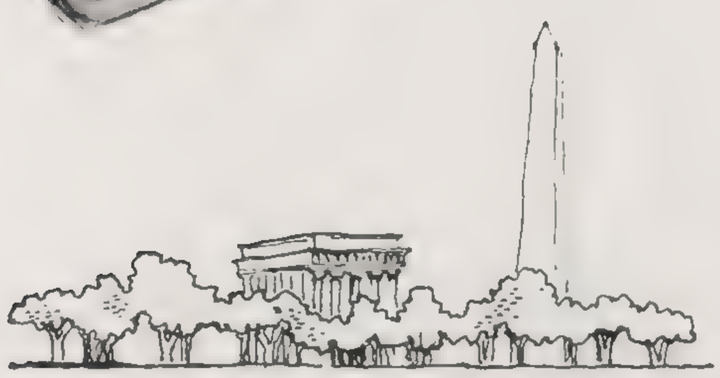
Younkers

DES MOINES

high point of Splendor

this handbag-supreme by

Rolfs



Sculptured with care and precision from supple calf... flaring lines narrow to golden fittings that lock a wide opening. And lying deep in the natural Gazelle lining, find Rolfs famous secret pocket, a zipper pocket... vanity and coin purse lined in white kid. For you, fine shops or leather goods counters have this handbag in black, brown or navy. $35.00 plus tax.

See these quality ROLFS handbags of finest leathers to carry in sunlight . . . starlight. From $12.50 plus tax.

Also a complete line of men's and women's billfolds by Rolfs

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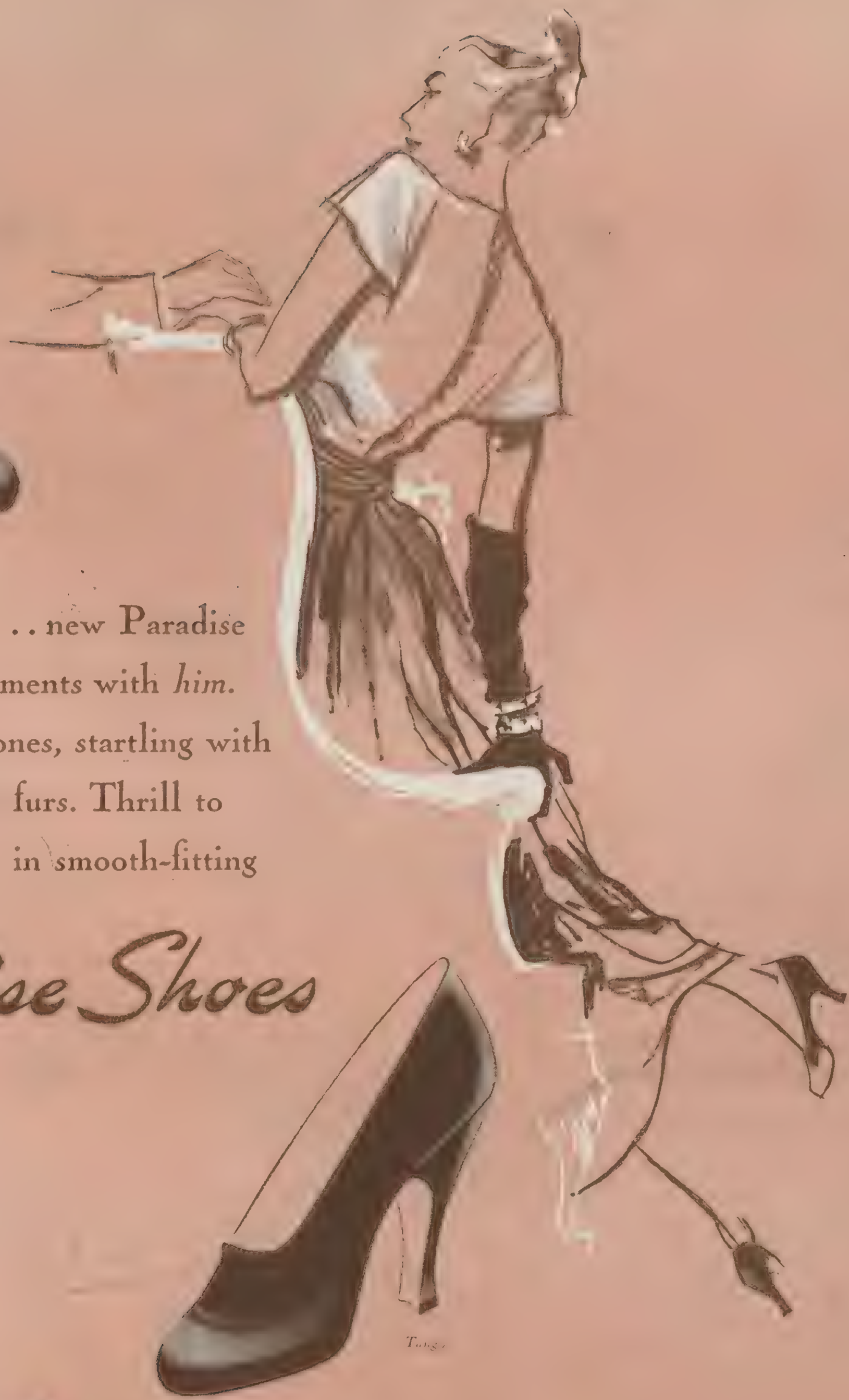
IN THE NATION'S CAPITAL

FRINGED SHOULDERS . . . ADRIAN'S INTERPRETATION OF THE FEMININE SUIT.

TONI FRISSELL



CREME DE COCOA . . . new Paradise brown for witching moments with *him*. Dreamy with Autumn tones, startling with greys, wonderful with furs. Thrill to Creme de Cocoa brown in smooth-fitting

Paradise Shoes

Most styles $12.95 and $14.95

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Tailored by ORIGINALA in
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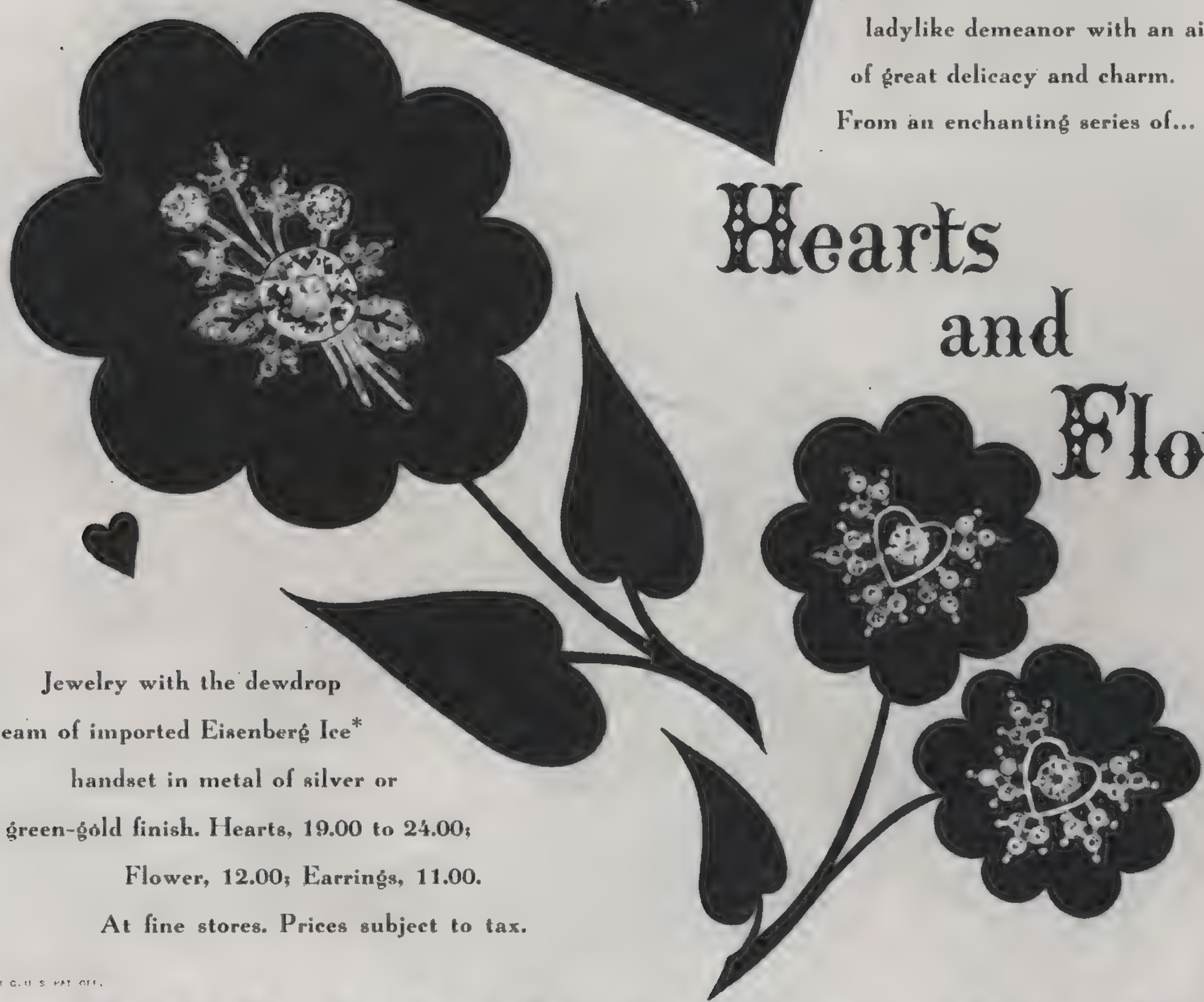
it's an Originala!

Conmar zippers
This is the favored zipper for the slender skirt silhouette of 1949 . . . discreetly in hiding . . . but assuredly, unobtrusively, contributing to its exquisite smoothness of fit. Yes, Conmar keeps happily close to the contours of fashion . . . cooperating with all the finesse so vital to contemporary design.
Conmar Zippers, Newark 1, N. J.
CAN'T STICK
CAN'T JAM
QUARANTEED FLAWLESS

Swansdown
This is the favored silhouette of 1949 . . . faultless in its purity of line,
its fitness for an active fall career. Zig-zag lapels, flaring
slit cuffs. In a lustrous pure wool sheen gabardine by Juilliard.
Sizes 10 to 20. About $85. At one leading store in your city.
The House of Swansdown, 500 Seventh Ave., New York 18. Morris W. Haft & Brothers, Inc.
HAT BY JOHN—FREDERICS

Eisenberg's sentimental gesture in jewels...created to complement fashion's new ladylike demeanor with an air of great delicacy and charm. From an enchanting series of...

Hearts and Flowers



Jewelry with the dewdrop gleam of imported Eisenberg Ice* handset in metal of silver or green-gold finish. Hearts, 19.00 to 24.00; Flower, 12.00; Earrings, 11.00. At fine stores. Prices subject to tax.

*R. U. S. PAT. OFF.

EISENBERG ICE

ORIGINALS BY EISENBERG JEWELRY, INC. • MERCHANDISE MART • CHICAGO 54

by Paul Parnes
I want the sheer wool dress with its matching lined jacket. Midnight purple, moss green or milano brown.
In sizes 10 to 18. $125.
Grey squirrel stole, $175 (plus tax)
Velour hat $35. Shoes $18.95
Rosette
Pennington
20 E. 56th Street, N. Y. 22, N. Y.
also Arther Morris in Norfolk, Va.

Look for the 'Botany' Brand Label on Products for Men, Women and Children

the fabric comes first

Your fingers will respond instantly to the firmness, the smoothness, the fineness of "Botany" Brand fabrics . . . and your instincts will tell you that here is the inherent character of the loveliest fashions you'll own. Look to "Botany" Brand fabrics for beauty, for seasons and seasons of wear, . . in the finest styles . . . in the finest stores, all wearing the famous checkerboard label.

Hats by John Frederics

BOTANY BRAND FABRICS

Like fine porcelains, the new season fashions have a precious look that does wonders for your ego. A piece of perfection by Judy 'n' Jill in pure wool "Botany" Brand†Baronette. The trim jacket has a beaver collar, skirt full of motion. Sizes 7 to 15. About $45.00.

Page opposite, a high, latticed neckline, a back-swept skirt in a Sheila Lynn dress of fine-textured "Botany" Brand wool crepe. Sizes 8 to 16. About $35.00.

For Store nearest you, write Dept. F-88-A P.O. Box #538, Botany Mills, Inc., Passaic, N. J.

†Baronette is a trade mark of Botany Mills, Inc.

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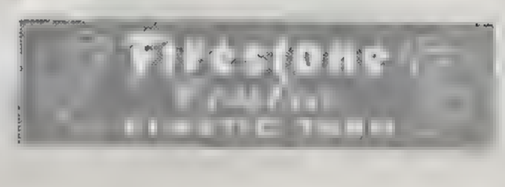

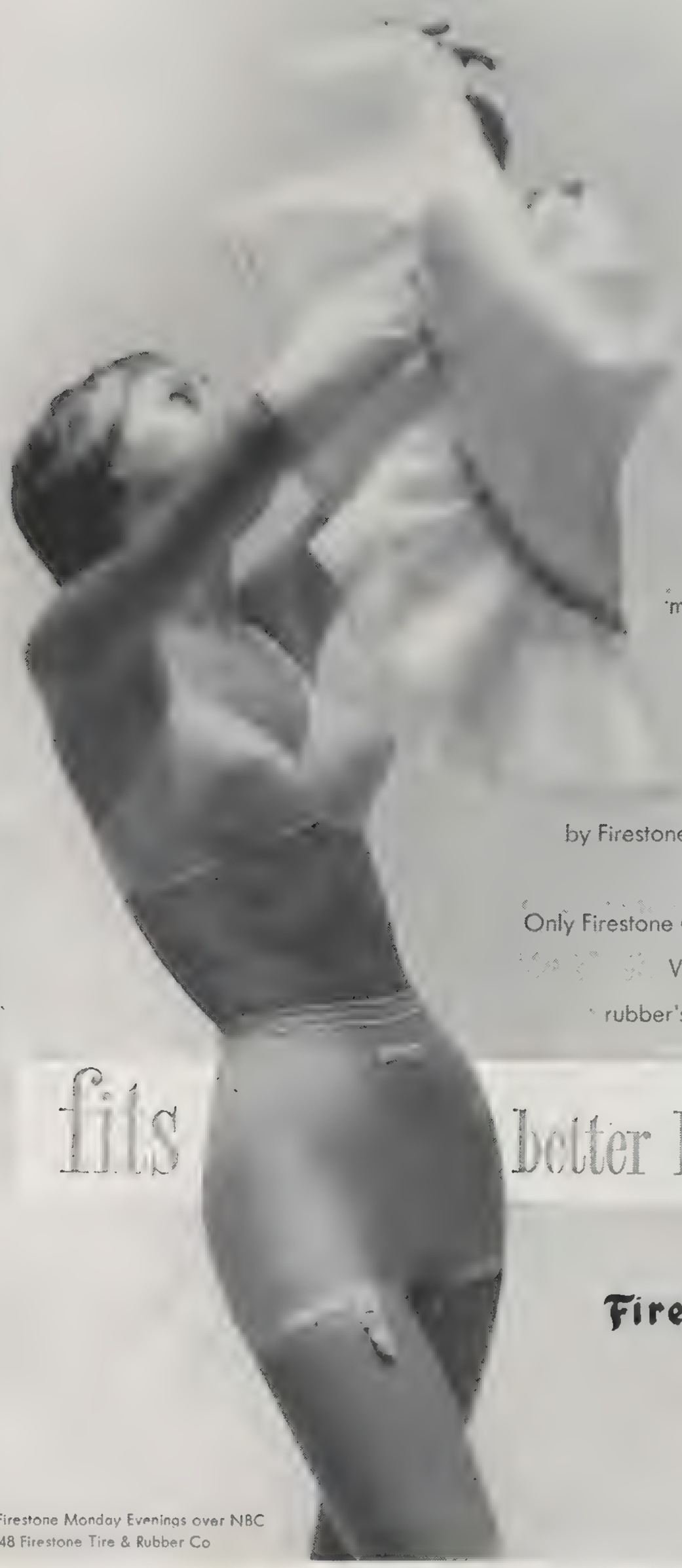

A good foundation fits from the moment you first put it on. And that start-to-finish fit depends on the right elastic yarn. That's why makers of better foundations count on *Contro*. For *Contro* is a finer elastic yarn, made by Firestone, backed by all of Firestone's vast resources and research. Only Firestone *Contro* is vitalized with Vitalin, the magic rubber vitamin that preserves rubber's stretch and springback.

fits better because of...

Firestone *Contro**

the quality elastic yarn

Listen to the Voice of Firestone Monday Evenings over NBC

*Reg. U. S. Pat. Off. ©1948 Firestone Tire & Rubber Co

"Bow Peep" pantie girdle courtesy Youthcraft

"NOTHING QUITE LIKE A MAID OF A CAPE"
A flourish of fabric from collar to hem.
Audacious indeed with its huge cuffs,
dandy collar, glittering buttons, tailored
for drama in a rich 100% virgin wool
fabric. Cabin Brown, Deep Chocolate Brown
Electric Blue, Green, Ruby Red, Grey, Black.
Sizes 8 to 18. "Style #2932". $49.95
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RAWLINGS

Mollie Parnis

"CONTOUR" of rayon and wool jersey. Under $70.
530 Seventh Avenue, New York 18

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DESIGNED IT!

The urbanite, softly turned with couturier details in a fine 'Botany' Brand lustrous gabardine. Black, green, copper, charcoal grey. About eighty dollars, at fine stores or write, Gilbert Originals, Inc., 847 West Jackson, Chicago 7

"BOTANY" BRAND 100% VIRGIN WOOL FABRIC FASHIONED BY Gilbert

Décolleté . . . swooping-low-at-the-vamp-line

. . . so much the better to make a pretty foot admired and well remembered!

The suede anklet in black or brown . . . criss-cross pump exciting in new

bronze kid or gunmetal . . . opera in black or brown suede with shimmering

genuine reptile. **10.95 to 12.95** *Other Marquise styles to 18.95*

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

The loveliest woman
you know wears an
"BOTANY" BRAND
FABRIC
TAILORED BY J. Doctor
Suit in "Botany" Brand ® Marchan gabardine
in new Fall colors. 14 to 44, 14½ to 26½. About $85.

ORIGINAL BY
I. Doctor
Dress in "BOTANY" Brand ® Tilda in lovely Fall colors.
14 to 44, 14½ to 26½. About $60.
DOCTOR DRESS CO., INC., 847 W. JACKSON, CHICAGO 7

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fit for flattery-and freedom, too!

Isn't this what you've been searching for in gloves?
A fit right as your ring . . . colors to make each costume sing
—and a full, easy freedom to use your gloved hands
for the countless things they do! If that's your dream glove,
ask for Lady Bacmo. And see other fine Bacmo gloves at good stores.
Bacmo Postman Corp., Gloversville, N.Y.

Lady Bacmo

BACMO THE NAME TO LOOK FOR IN GLOVES

*in leather and full-shrunk cottons, too

Sleeping Beauty
in
Celanese* Jersey of Synthetic Yarn

Fabric soft as a caress—magically easy to wash, quick to dry.
The gown is a drift of white, its drawstring neckline laced with narrow blue ribbon.
By Ann Undies, about $8. Best & Co., New York; Carson, Pirie Scott & Co., Chicago;
Frank R. Jelleff, Washington; Addis & Co., Syracuse. For other stores write,
Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

WALDORF ASTORIA
"COMET" CLASSIC FOR FALL
For all-about-town . . . in colorful worsted glen plaid 100% virgin wool. Sizes 10 to 18. About $50. Designed and made by Samuel Spitz & Sons, 320 S. Franklin St., Chicago . . . 15 W. 28th St., New York.
"Miss Cricketeer"
TRADE MARK
1876
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AT THE WALDORF-ASTORIA
HAT BY CHANDA

B·G·E

Originales

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"Buttons, buckles and clips in original designs"

...buttons in a whirl of beauty!

Guaranteed by Good Housekeeping

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B.G.E. Originales—worn by three generations of smart women.

BAILEY, GREEN & ELGER, INC., 136-146 MADISON AVE., NEW YORK 16, N. Y.

More exciting news! You'll be happy to know that now you can buy B.G.E. Originales dyed in authentic shades to match the style-important Elizabethan colors of Forstmann Woolens for fall!

You look gay and young and smart in Fortunets

Fortunet

Footwear for going gayly

They're gay and young and smart . . . and so are you, in Fortunets. They bid you step so brightly . . . look so right for every scene. And you'll always find them in the newest styles, colors, leathers. These are but a glimpse of the wide, wide choice you'll find at your Fortunet dealer, in wedgies, flats, cubans . . . $6.95 to $7.95, most styles.

FORTUNET SHOE COMPANY ☆ DIVISION OF GENERAL SHOE CORPORATION ☆ NASHVILLE 1, TENN.

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OF FASHION
Elasticity
. . . out of this world for power and lightness . . . featured in
your favorite girdles, corsets, bras . . . Look for this woven label.
MADE WITH Darleen®
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IZOD OF LONDON STEALS AUTUMN TONES

The Brush-and-Briar plaid . . . warm, subtle, in Autumn's landscape shades. Striking in a jacket and matching topper over a solid-toned skirt, worn with a sheer wool blouse. Izod tailoring blends it into the country scene . . . takes it into city centers. Of Westbury Wool. Hamlet Rust with Devonshire Green, Bingham Black with Beagle Chase Red. At leading stores or write David Crystal, Inc., 498 Seventh Avenue, New York 18, N. Y.

A joy forever!

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It's more than a thing of beauty! Brilliant custom-designer Edith Lances artfully fashions this exquisite bra to conform to *your* figure. To lift and completely separate your bosom . . . completely naturally. To keep you joyously free of force or strain as it molds you to lovelier-than-ever lines. And Edith Lances cuts and stitches all this control and comfort into the very shape and fabric of the bra itself—to last the long lifetime of your beloved Bi-Sectional.

Designed, with no-cut shoulder straps, of a Skinner nylon satin exclusive with Edith Lances. In every development, and a full range of odd as well as even sizes. 16.50.

Make sure it's "made for you." Take time to try it on.

At better stores everywhere

Edith Lances **BRAS**

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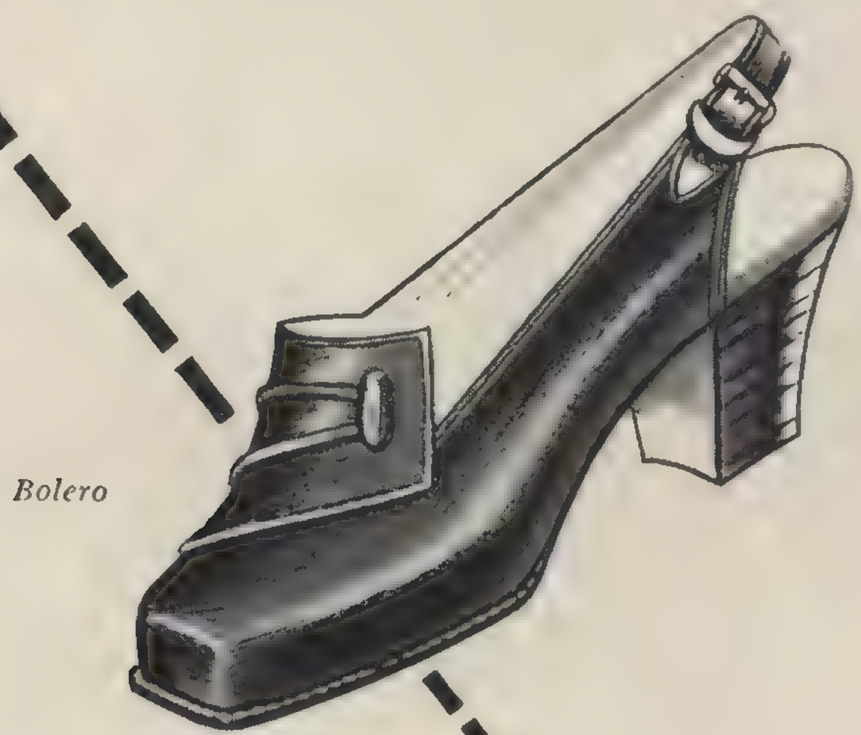
Hill and Dale Shoes

for tailored elegance . . .

Beautiful leathers with the lustrous bootmaker's finish . . . smooth lines . . . faultless detailing . . . trim built-up-heel . . . that's what makes "Hill and Dale" Shoes so completely flattering, so wonderful to wear. At fine stores from coast to coast. Most styles $14.95.



Bolero

Priscilla

Promenade

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The broad elasticized cummerbund willows your waist. The flare of up-and-down stripes slim you. You see, Sacony does wonders for your figure with its lush-textured Fulura, the masterblend in wool! Wonder price, too. **$25.00.**
Available at better stores everywhere—so no mail orders, please. Send 10¢ for **"Folio of Fall Fashion"** to Sacony, Dept. G, 1384 Broadway, New York 18, N.Y.

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Artfully tailored of fine quality men's wear gabardine with Zip-in Patented Skinner Sunbak Lining. Gracious flare back, deep notched cuffs and Barrymore collar add a subtle note of elegance! Eighty-five dollars.
CUSTOMIZED BY
Sycamore
Available at the finest stores throughout the country.
For name of store nearest you, write
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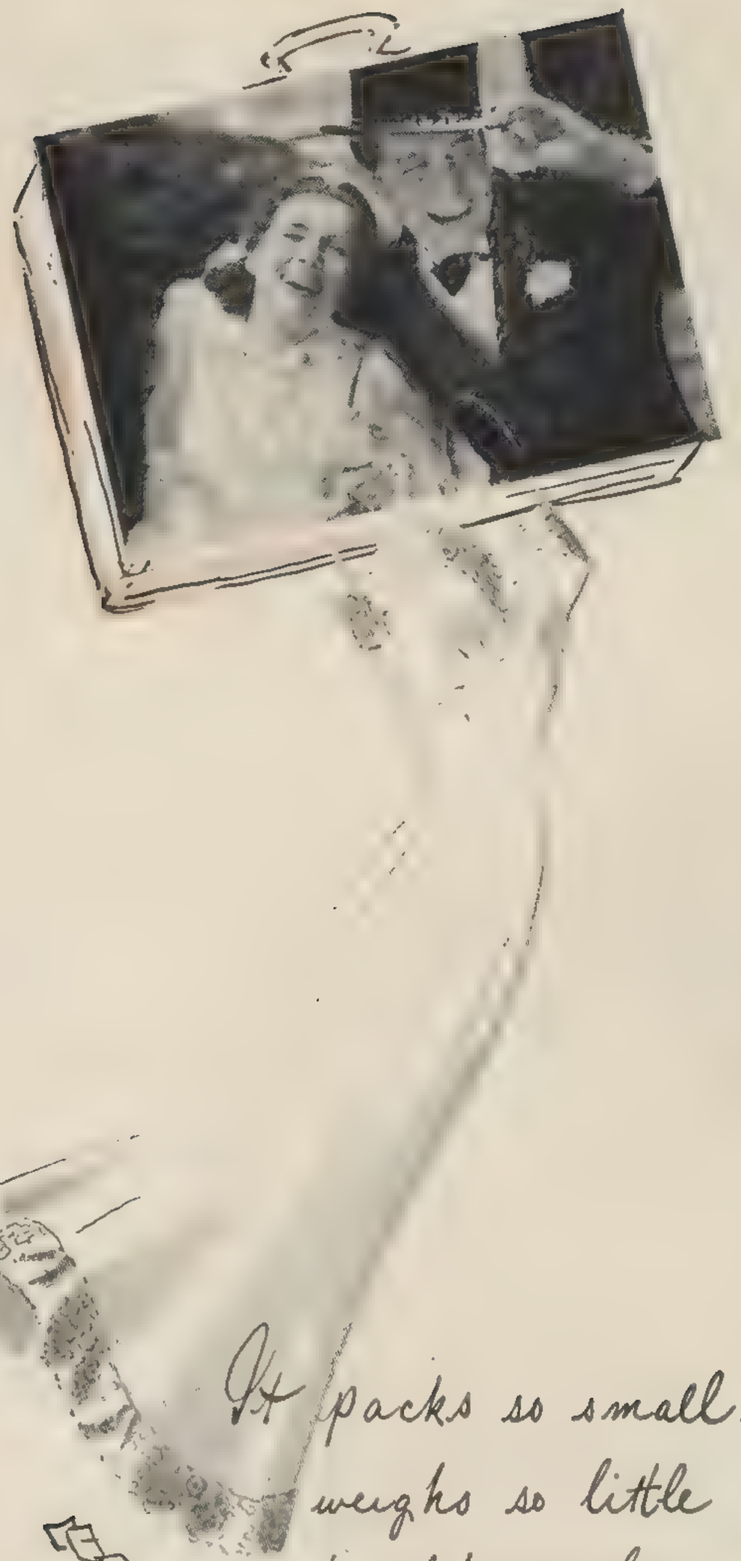

Nylon Jersey Wedding Wings

...frosted with "Ametex" nylon lace

It packs so small...
weighs so little
...washes like nylon stockings
... dries almost as fast
as you bathe.
It doesn't stretch
... shrinks so little
your eye can't see it...
gives nylon's miracle-answer
to your prayer
for long wear.

Gown in white or aquamarine blue
Sizes 32 to 40, about $12.95.

Slip with matching lace.
White, shell pink, sable brown
or black. Sizes 32 to 42, $8.95.

The William Carter Company,
Needham Heights 94, Mass.

Carter's
... of course!

Distinction in Stockings

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for slender or small legs

MODITE
for average size legs

DUCHESS
for tall, larger legs

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STOCKINGS
in personal leg-sizes

HERBERT SONDHEIM
NEW YORK

All Shagmoors in our exclusive, soft-as-down, 100% woolen

Style No. 950 – about $49.95

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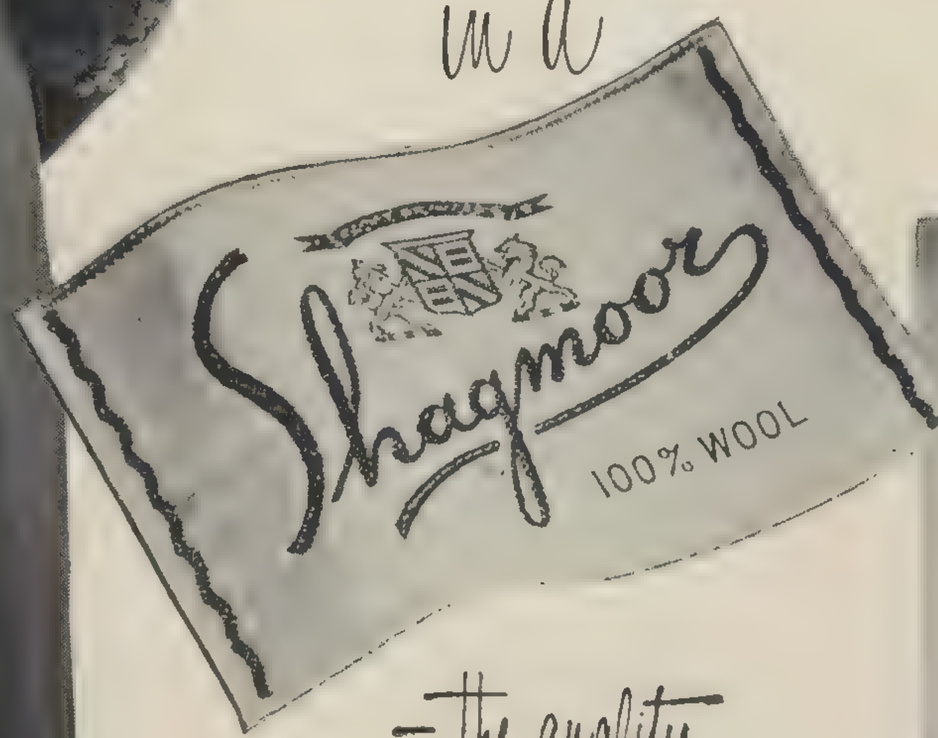
Style No. 957 – with natural grey Persian, about $135
no tax

Confirming your faith in a



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Style No. 942 – about $49.95

Write for style booklet No. 915-V and name of nearest dealer
LINDER BROS., Inc., *The House of Shagmoor,* 512 SEVENTH AVE., N. Y. 18

Foreground: The trim 9" CONTINENTAL has the fine light look. • Background: The same gay gaiter in BOTANY FLANNEL, both KWIK slide-fastened for easy entrance and exit.

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Modess ....because

SPECTACULAR SHEERNESS
in Autumn's own color harmonies:
VERDÉ, POMMARD, MESA GREY, ALLSPICE, COFFEE BEAN, MIMI, MILADY, CAFÉ AND TERRA-COTTA (shown) . . .
54-60-66 gauge . . . 15 Denier
BEAUTIFUL
Bryans
the breathtaking nylons . . . always a shade ahead!

Milliken *turns toward Fall. There's a lift in the air and a lilt to your walk and a fresh new fashion for you. MILLIKEN woolens and worsteds (100% virgin wool) tailor with talent to take you cross-town or cross-country with the first golden blaze of Indian Summer. Ask for MILLIKEN in the clothes you buy—in the fabrics you sew. MILLIKEN, 450 Seventh Avenue, New York 1, N.Y.*

Naturally IT'S A ROTHMOOR*

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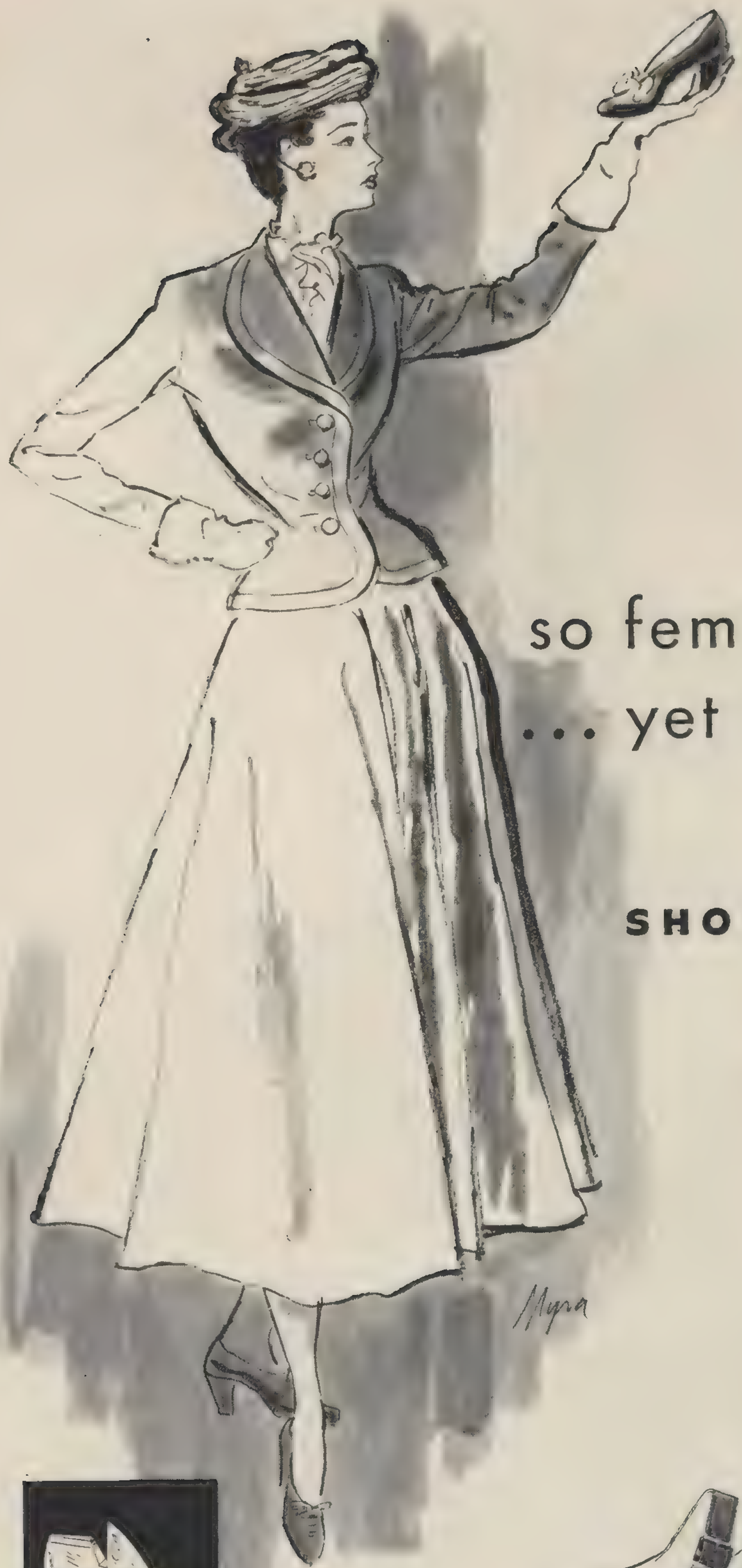

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so feminine
... yet so comfortable

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Foot Saver

SHOES

Tioga

Cassia

Only Foot Savers are made over the Shortback* Last which prevents looseness and gapping at the heel without pinching at the toe.

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FOR STYLE FOLDER AND NAME OF NEAREST FOOT SAVER DEALER WRITE THE JULIAN & KOKENGE CO., 26 W. MAIN STREET, COLUMBUS 15, OHIO

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. . . an ingenious new boneless garment. . . by

flexees

to flatten your "tummy"

flatter your figure

This remarkable accomplishment lies in the double woven lastique front panel . . . . . an exclusive FLEXEES feature. Wear Flatterin', with a FLEXAIRE bra.

Insist on genuine

FLEXEES — world's loveliest foundations

*Reg. T.M.

Flatterin'—T. M. App. For

MAMA HANSON is the central character of a book, a play, and a recent movie starring Irene Dunne.

The wonderful thing about the Hanson family was the way they faced the future with confidence. That confidence was all due to Mama. "If anything goes wrong," she'd say, "there's always my Bank Account to pull us through."

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But the average family doesn't have a Mama Hanson to give them that faith with a fable. The average family needs to know that there are *real* savings, *real* security protecting them, good times and bad.

That's why so many families have begun to save the automatic, worryless way—with United States Savings Bonds.

Savings Bonds are government-guaranteed to pay back four dollars for every three, and in just ten years. It's an investment that's *safe*—it's an investment that *grows*.

And to make it simpler still, your government offers you two fine plans for their purchase: (1) The Payroll Savings Plan at your firm. (2) For those not on a payroll, the Bond-A-Month Plan at your bank. Start protecting the future of yourself and your family now—today.

AUTOMATIC SAVING IS SURE SAVING – U.S. SAVINGS BONDS

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Fit for Your Every Occasion...

So you can properly match your lingerie to each different ensemble for worktime, playtime, and datetime. Superb quality, fit, and style in the

Miss Swank*
STRAIGHT—PLUS—BIAS
Slip Wardrobe

S ***"Morning Glory"*** *soft Bur-Mil rayon crepe... $4.*

W ***"Tea Time"*** *imported lace on Bur-Mil rayon crepe... $6.*

A ***"Special Date"*** *rich Bur-Mil rayon satin for afternoon occasions... $7.*

N ***"Evening Star"*** *formal length half-slip of full-bodied rayon crepe.. $5.*

K ***"Party Charm"*** *wonderful, luxurious nylon-rayon Bur-Mil satin... $8.*

The complete Miss Swank Wardrobe about $30.00—wherever smart lingerie is sold. West Coast slightly higher.

MISS SWANK INC., 112 MADISON AVENUE, NEW YORK 16, N. Y.

*T. M. Reg. U. S. Pat. Off. © 1948

Not since Grandma was a girl have we seen such a prim button shoe! Not for years has a lady's walking shoe created such excitement! And, small wonder. It's all elastisized with a wonderful barefoot feel...with our own special secret of caressing "Girdle-fit"! In low or midway heel, black or brown suede, $12.95. *Mail orders invited*

Joseph SALON SHOES

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Evanston • Oak Park • South Shore • BEVERLY HILLS, CALIFORNIA

Goodbye Alterations!

with the revolutionary ***new***

Bali

"Y" FIGURE BRA

If you're blessed with a wonderful wide-set bosom, but are slim in back, you know from experience how costly alterations can be. For the ordinary bra can't fit you right: it's too narrow in front, too wide in back. Now comes the radically new bra that fits you—coming and going—the Bali Figure **"Y"**. *Designed on entirely new proportions, wide in front, slimmer in back, the Figure* **"Y"** *Bra gives you the smooth separation, the sleek side lines you've long been seeking. Here, at last, is soaring Bali bowknot beauty for you too, because "the cup begins where the bust begins."*

At leading department stores or write for your dealer name.

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the cup begins

where the bust begins

Cirilo
alive,
without the
forcing of
style.....
Cirilo
in
"soft answer"
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with
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inspired
buttons..
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the jacket,
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La Tausca again originates a new fashion in simulated pearls—***Facette,**** an exciting creation that reflects the artistry of MAJESKA, celebrated jewelry stylist. In white and couture colors, these striking simulated pearls have the beauty of natural gems . . . . .

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SELECTING a lifetime sterling silver pattern—like choosing the man you marry—is a sentimental matter. You want your heart to confirm your mind's decision.

When you select Westmorland Sterling, you give your eyes, your mind, your heart free rein. You make your selection at home, undisturbed, in familiar atmosphere and normal light.

You see the lustre, the fine hand-finishing, the lovely designing that make Westmorland solid silver beautiful. You feel the weight that gives it intrinsic value, the deep, permanent patterns that give it character and never go out of style. You turn your heart loose—to sense its promise of romance, elegance and social prestige.

And when your heart says, "Yes," a trained Westmorland specialist helps you choose your starter pieces . . . and shows you that the acquisition of sterling silver need not be a dream for some distant day. It is a step that you can take right now. Westmorland Sterling, New Kensington, Pennsylvania.

WESTMORLAND
Sterling

The solid silver you see at home . . . by appointment

Helena Rubinstein *says:*

"Now you can really have 'skin like silk'!"

CLOTHES COURTESY OF BEN REIG

Her two fabulous new foundations blended with pure silk!

Poets throughout the ages have sung of skin like silk . . . and Helena Rubinstein has gone to the source of silk itself to give your skin the *look* of silk . . . the *feel* of silk . . . the long-lasting *beauty* of silk!

Who but Helena Rubinstein, with her dynamic imagination and years of cosmetic research would pulverize millions of silk filaments . . . homogenize them with velvety creams and rich oils . . . to capture all the spectacular beauty of silk in two fabulous new make-up foundations—like no other foundations on earth!

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THE SILK-IN-CREAM FOUNDATION. Silken film of perfection! You'll delight in its silken texture, its lighter feeling . . . for this cream is actually buoyed up by air-light silk filaments! It spreads more quickly . . . easily . . . evenly . . . with no coarseness to cake. And you'll marvel at the magnetic way powder clings . . . hours longer! In a brilliantly designed palm-fitting disc, ideal to carry in your purse. 1.25 *plus tax*

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THE LIQUID SILK FOUNDATION. Sheerest, most gossamer veil for your complexion! So smoothly absorbed, its lovely tint and silken texture instantly become part of your skin . . . never look "put on." Yet so adherent, not even air currents can easily detach its clinging bloom. Glorious on all skins . . . especially pampering for dry skins. 1.50
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In six skin-glorifying shades.

Helena Rubinstein

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No other place makes so many people so excited, so eager....!

Try it yourself! Say to friends, "I'm going to Hawaii!" You'll see their dreams come alive in their eyes! There seems to be a touch of magic in just the word, "Hawaii."

It is a spell woven of widely different allurements! Waikiki with its famous surf sports and smart social life .... Hana and Kona with the mellow atmosphere and friendly folkways of old Hawaii .... the grandeur of Waimea Canyon ....

That distinctive island music and dancing .... those gorgeous flowers .... those tropical scenic masterpieces. And, in sharp contrast, the drama of Pearl Harbor. Hawaii is fascinating on

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Maui .... Molokai .... Hawaii .... Kauai .... Oahu .... the rollcall of isles is like a strain of music. Each island has its own charms. Each is a part of a rich, unique travel adventure that is incomplete until you visit them all.

COME THIS FALL

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See your travel agent. Before you leave the mainland, plan an itinerary which includes all the major islands. *All of them are delightful any time of year!*

This advertisement is sponsored by HAWAII VISITORS BUREAU, Honolulu, Hawaii. A non-profit organization maintained for your service by THE PEOPLE OF HAWAII.

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NEW GRACE . . . NEW FREEDOM . . . FOR WOMEN WHO WEAR

SIZES 16½ TO 26½ . . . 31½ TO 45½ . . . 36 TO 54

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Look sizes slimmer

This exclusive FLEX-LINE* invisible elasticized back panel yields freely, gracefully with every motion . . . as shown in the multi-action "stroboscopic" photograph above.

*U. S. Pat. 1,721,074. Other Patents Pending

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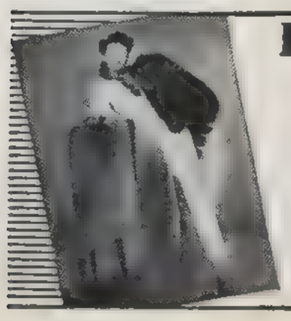

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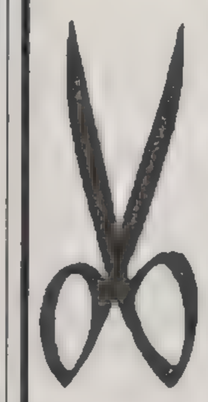

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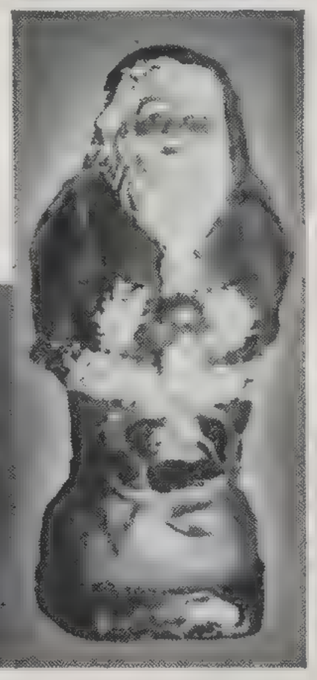

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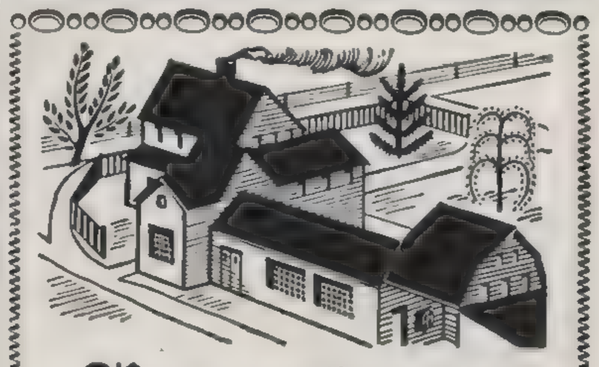

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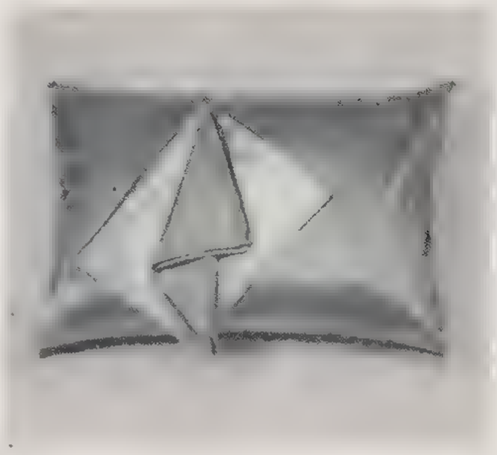

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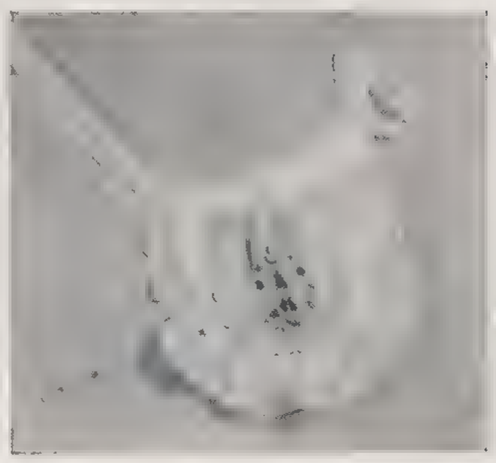

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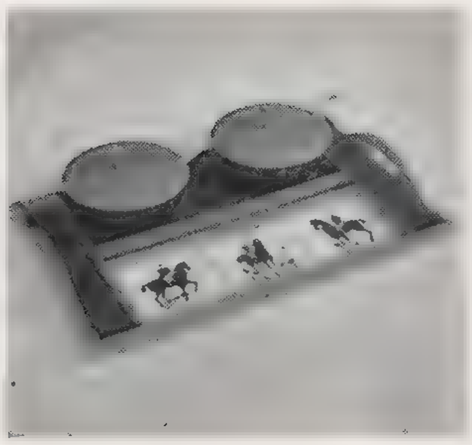

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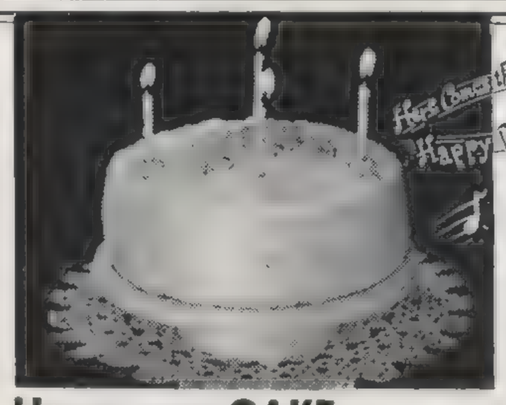

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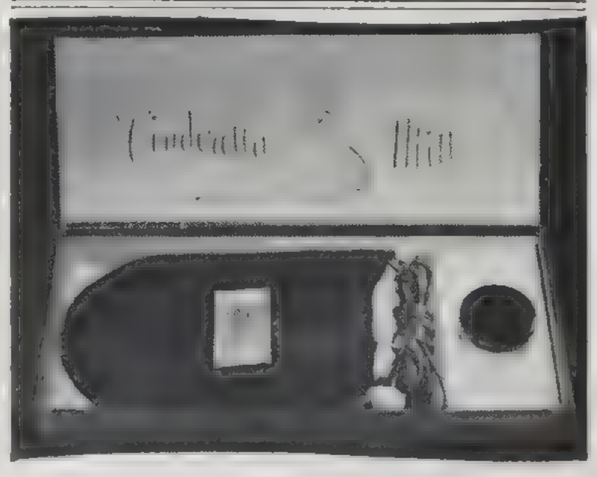

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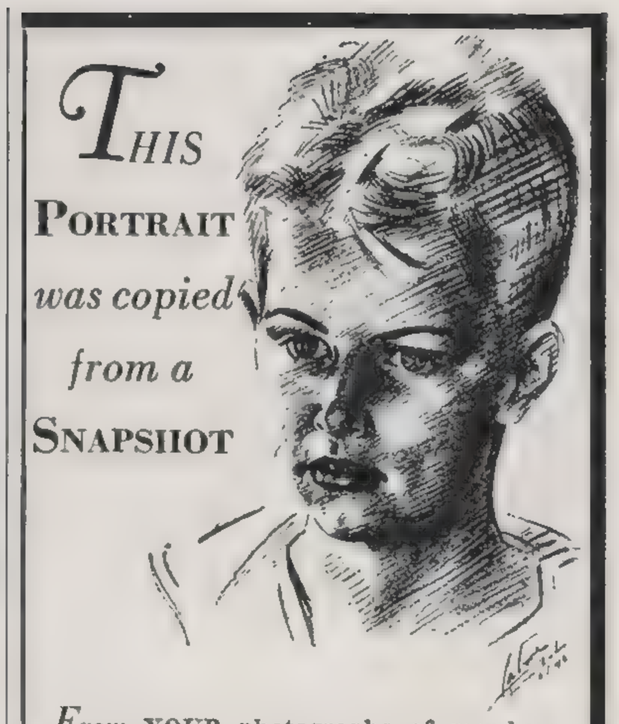

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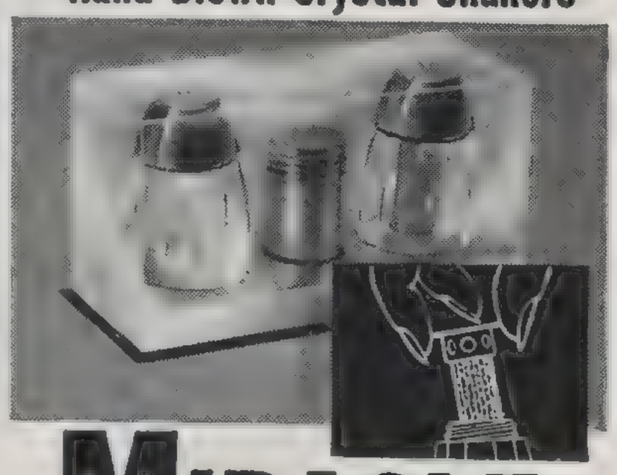

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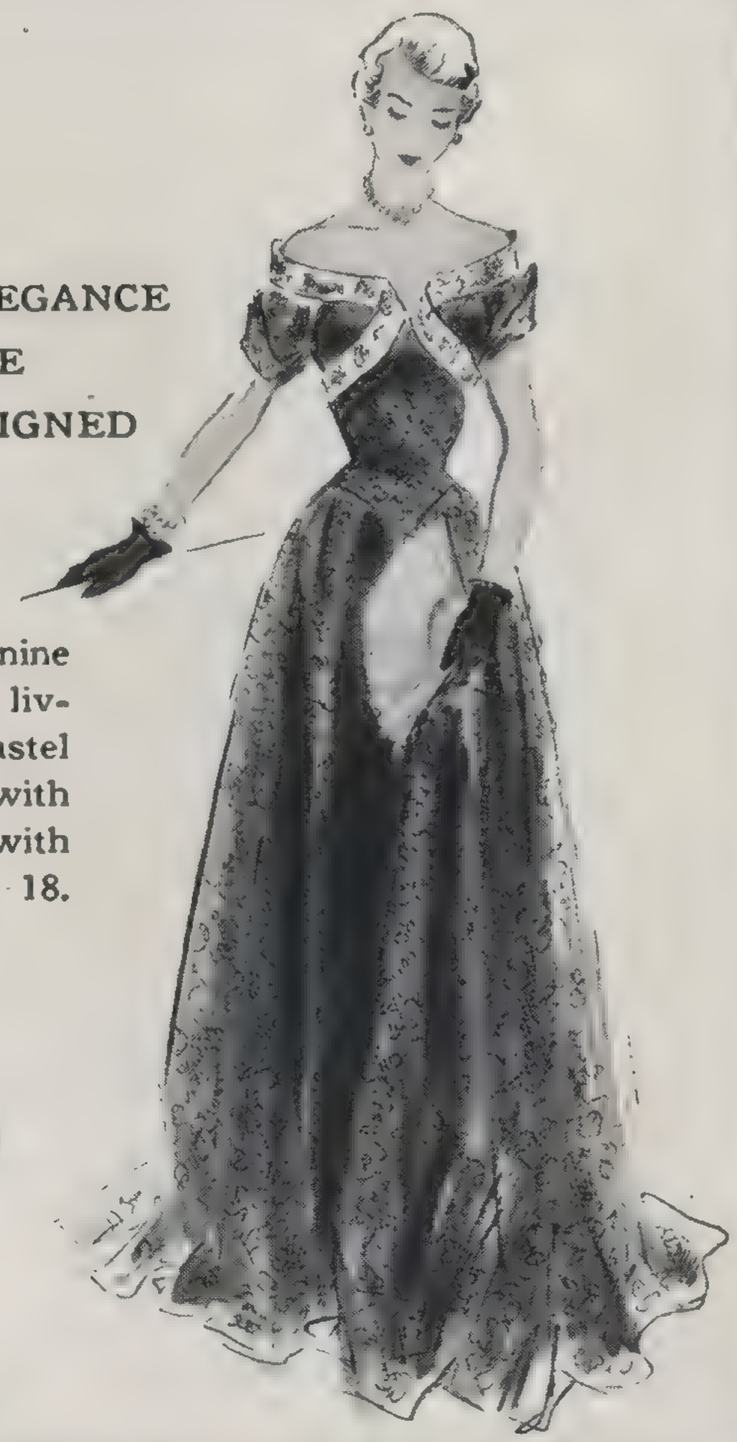

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VOGUE

incorporating Vanity Fair

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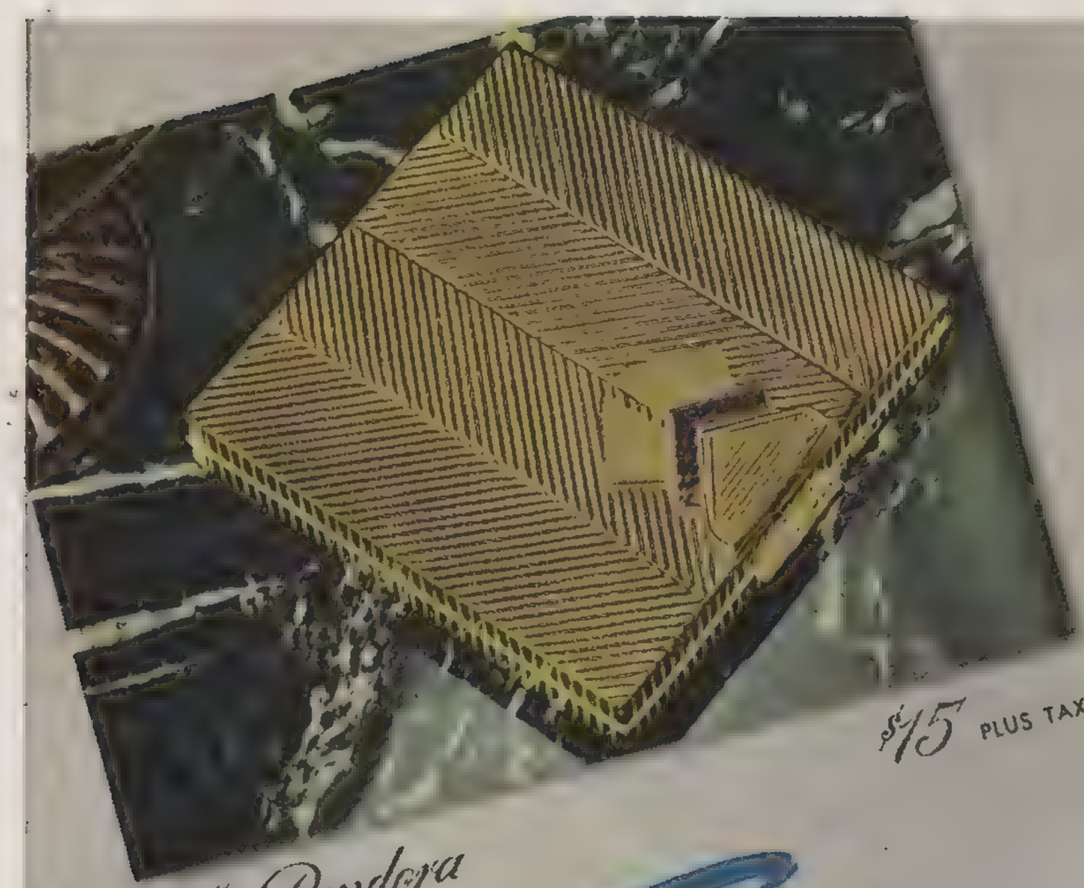

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VOGUE'S

EYE VIEW

of

your own ideas

The cloche and the cape—

signatures of the new collections
in Paris and New York.
(Legroux cloche, sketched in Paris.)

Other people's ideas may be better than our own, but usually it isn't on those grounds that we take them. Usually it is more in laziness than in humility. It is a giving-in to the almost universal distaste for making a decision; for the hard work of looking steadily inward to see what we really do think.

Of course, your own ideas, either in philosophy or fashion, are not often originals. Almost invariably they come from someone, somewhere; what you do *to* them can make them yours. For an idea becomes one's own, not when it is merely given head room, but only when we believe in it; and usually, the mind and the spirit must act upon the idea before we can or *do* believe in it.

But belief in an idea, on any level (a plank in a political platform, a curtain material), is the slap to the new-born babe. The idea suddenly wakes up; has the life denied to the most profound piece of frankly borrowed thinking, a quality which is easy to recognize in others (less easy in ourselves) by conversation, houses, clothes.

At almost any dinner party is the person who—simply and wholly—regurgitates Lowell Thomas' broadcast. The effect is soporific, if not irritating, and is apt to be met with a mechanical recitation of Ed Murrow's commentary.

At almost any restaurant is the woman dressed in a precisely mimicked fashion that presents a flatness, a verbatim quality, a lack of conviction which deadens ear and eye.

On the other hand, we all know the delight of meeting a fresh point of view on an old subject (after all, there are only so many subjects); a surprisingly oblique attack, or an honest baring-of-the-kernel of a controversial subject. On another level is our gratitude for a pleasant startle of colour in a room, an unexpected blending of blues in a dress. Whether it is a conviction about progressive schools or *re* a certain-shade-of-yellow-with-broadtail, such ideas do not come "off the top." At some time or other, the idea was verified; shifted, polished, decked with thought.

Vogue is full of ideas this issue (as usual, we like to think); ideas for you to make your own. Pages of clothes, hats, shoes, from Paris, from America's designers. Fresh silhouettes; pages of decoration, accessories, textures, colours, shapes, to buy or to make. In every silhouette, every colour, in every glove, are uncountable combinations and variations. One of them will be for you. Your own idea.

PARIS TO AMERICA

Vogue's 2nd Report of the Paris Collections

The autumn Paris collections had the largest American audience since 1939. This fifth collection since the war was responsible in part for the volume of summer traffic across the Atlantic, which reached the proportions of a Long Island commuter's jump. (Two hundred and fifty thousand eastbound crossings so far this year.) American women; private clients of French makers before the war, younger ones who had never seen a Paris collection, came in numbers, crowded into the couture houses, placed their orders, and then went their several ways to Biarritz, to Grasse, to Cap d'Antibes, to Capri, to Portofino, to Rome; planning to stop in Paris *en route* home, for fittings and (hopefully) for delivery to the airport, the boat train.

And the American manufacturers, the fashion directors of the great and small shops, came, looked, and bought. As a consequence, most of the things you see in this issue (and saw in September 1 Vogue) are, or will be, in American shops. They bought models from the established favourites—Schiaparelli, Molyneux, Balenciaga, Dior, Fath; saw with something bordering on affection the renaissance of the house of Marcelle Chaumont, whose collection this year was one of the star showings in Paris; heralded the return to life of one of the "good old houses." They saw good collections in the smaller houses such as Desses, Grès, Griffe, Balmain; applauded Piguet's showing as "his best in years"; mourned the closing of Lelong's house (due to his ill-health), the loss of Lelong's sure touch; looked skeptically (with American eyes) at the elegant high boots Perugia and Casale made for most of the couture houses; agreed that the cloche was "in"; admired the spectacularly fine fabrics throughout the collections. And, wholly relieved (but perhaps half-disappointed), realized that these Autumn 1948 Paris collections were a continuation of, not a departure from, silhouette lines already established, already accepted in America.

Most of the collection news is *detail.* A skirt-length, a cuff, a neckline is suddenly more important than any one silhouette. In fact, details are so pronounced that their sum makes the silhouettes. Skirts run the gamut *(Continued on page 208)*

Balenciaga's suit success

The great suit of his collection—everyone agreed. Widely bought; brought to America to be copied—black and white tweed with close jacket and skirt; a loose panel to ease the skirt at the back. Bergdorf Goodman; I. Magnin; Hudson's; Neiman-Marcus. Photograph by Coffin; in Balenciaga's new boutique, decorated by Dellos.

Box jacket, slit skirt

The back-dipping box suit with deeply dropped sleeve. Skirt and jacket slit at the back. Pointed hat. All, Dior—in the colour-siren of the collections: sharp red.

COFFIN

PARIS SUITS

Fitted suit, hip-flared

Marcelle Chaumont's prune wool suit, pointed peplum,
high-jutting collar, sliver of a skirt. I. Magnin.
Suzanne Talbot's helmet-cloche, cross-feathered.

Dior's suit success *(opposite)*

The "great suit" of his collection, everyone agreed. It will be American-scene
this autumn; back-flaring grey flannel, the jacket glove-fitting.
Henri Bendel; I. Magnin; Marshall Field; Eaton's, Canada. Grey felt "stocking cap."

COFFIN

Forward movement

Dior's slicked-down, wide-collared black wool suit,
with peplum jutting forward, the skirt a mild bias, taffeta-lined.
Sailor hat of hatter's plush. Henri Bendel.

Dress, and fur-lined jacket

Piguet's soft green wool costume; narrow Empire-ish dress,
loose-cut, beaver-lined jacket. Altman.
Rust-coloured jersey turban, knitted gloves, Paulette.

BOTH DRESSES PHOTOGRAPHED BY COFFIN AT VERSAILLES

High-waisted satin at Molyneux

A shining example of the way Molyneux uses unpressed pleats and high-waisted restraint. Here in white satin striped in greyed blue, pink and black-etched roses. (He uses the same sort of tucked-in pleats for some of his day clothes.) His collection this season has special praise for its great distinction. I. Magnin; Marshall Field.

High-waisted lamé at Chaumont *opposite*

The new collection by Marcelle Chaumont is a Paris hit. Quiet for years, she returns with breath-taking simplicities reminiscent of Vionnet at her best. The one opposite, pleated gold lamé, lightly disciplined by gold braid, the collar cowl-backed. Hattie Carnegie; I. Magnin.

BOTH PHOTOGRAPHS BY COFFIN; TAKEN IN BALENCIAGA'S NEW BOUTIQUE

The cape-collared coat

Important coat-theme throughout the collections: shoulder sloping gently in a double layer of collars.

Here, Balenciaga's, in heavy black faille,
for late-day, later. The hat, a cap of carnations.

PARIS LATE DAY

Décolleté dress, day length

Beneath such a coat as that one above,
Balenciaga shows drama:
décolleté dinner dress, grey surah, black-dotted.
Chiffon-wrapped bodice.
Chiffon floating back from one shoulder.

Slanting skirt-line

The hem is level; the skirt slants from one hip into a spectacular off-side swirl. Black taffeta late-day dress by Grès. Bergdorf Goodman. Black velvet hat, Legroux.

Slanting neckline; side-tied skirt

From Dior, black moire late-day dress drawn close over one shoulder, blown away from the other. Skirt looped up, tied, at one hip. Henri Bendel; I. Magnin.

Slanting neckline

One of the most captivating late-day themes in Paris—Dior's plunging neckline with side-slanted fold. Made in black wool. At Henri Bendel; I. Magnin; Neiman-Marcus.

NEPO

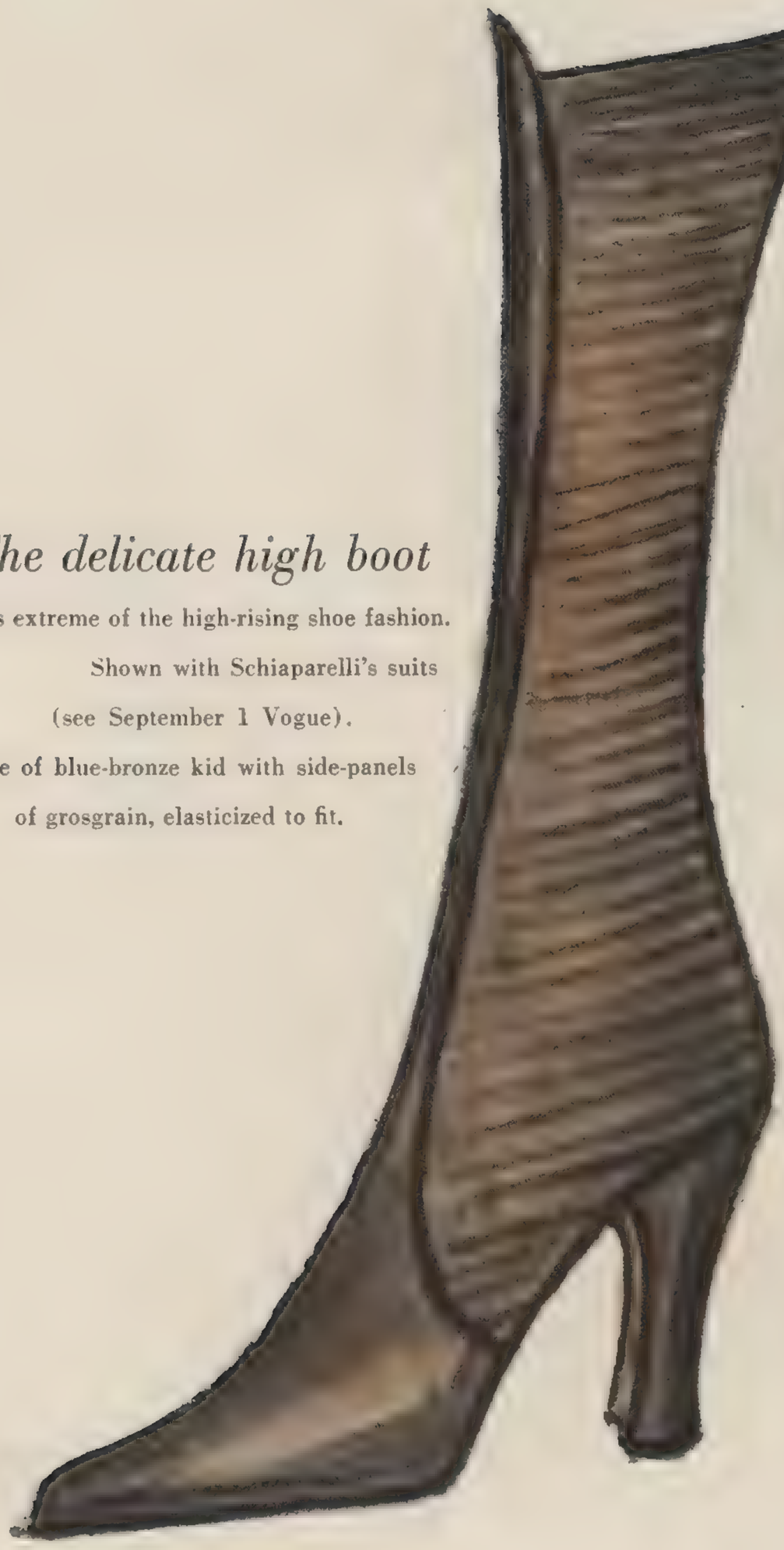
COFFIN

Paris late-day: back-dipping dress

with an elaborated skirt; big, velvet hat; high-heeled satin boots, "jewel"-bordered.

Beautifully balanced dress of black faille, the thrice-tucked back-dipping skirt countered by the forward moving collar. Typically Molyneux: the yellow rose, tucked deep in the V neckline. Black velvet hat, ostrich-scalloped, the back brim brief.

By Molyneux. At Bonwit Teller; I. Magnin; Holt Renfrew, Canada. Satin boots designed by Casale for Molyneux.



The delicate high boot

Paris extreme of the high-rising shoe fashion.
Shown with Schiaparelli's suits
(see September 1 Vogue).
Made of blue-bronze kid with side-panels
of grosgrain, elasticized to fit.

The delicate ankle-boot

Designed in beige suède with elasticized grosgrain gussets.
Shown with Balmain day suits and dresses.

LADY BOOTS—IN PARIS

Paris news is in the higher shoe, shown by nearly all of the Paris couture houses at their openings. Perugia designed the rising shoes shown by Schiaparelli, Balmain, Dior, including the three on this page.

True boot; narrow base

Designed for Schiaparelli, the boot of black astrakhan,
rising from a slender, high-heeled base of black patent leather.

NEW BELONGINGS

Accessories to set Your Mark on your clothes

MANY a fashionable woman puts a high proportion of her dressing-money into accessories, counting on them to idealize her minor clothes, to guarantee the effectiveness of major costumes, to put Her Mark on her wardrobe. Noted here, some of the season's accessory facts of special interest to special people. *For the shoe fancier,* who might well decide to make new shoe colours the basis-of-change in her clothes: new colours added: plum brown, taupe, a fresh shade of russet. More olive green; much bronze. It's new, by day, to play your shoe colour solitaire (if it's off the black-brown-navy beat), not echoing it with any other note in your costume. New, by night, to see a dark satin shoe flash a bright satin heel (a red heel on a navy-blue shoe, for instance). Square-toed shoes are here again, now shaped so delicately they seem like a new breed. There's much pairing of one shoe material with another; sometimes they share a colour; sometimes not. *For the purse-proud,* who appreciate the continuing value of a Good Bag: the proper look of small-sized handbags with straps or satchel handles. If you like your bag and shoes the same colour, you might choose them now in different leathers. It's newer, when you have a little jewel of a bag, not to echo it at all. *For the glove-gatherer,* the wise woman who likes the mellowed look of often-cleaned gloves, who knows that fine gloves are no extravagance because they live so long: the beginning of a change from gloves that slip on to gloves that *fit,* that must be smoothed on, have a delicate air. In consequence, the elegant presence of gloves in muted tones; the arrival of pale glacé kidskins and capeskins; gold-washed evening gloves. *For the jewellery critic,* who knows jewellery fashions and what they can do for her personal effects: it's new to wish in terms of diamond pieces set as openly close as Cluny lace; in terms of *blue* jewels, fiery blue, opaque blue; or grouped garnets, that seem invented for the new clothes in muted colours. (Real jewels are nice, of course; but the unreal ones are better than believable, this year.) It's new to shift from ropes of unreal pearls in pearl-colour to ones in dark costume-colour (bronze, gunmetal, deep green, inky blue, smoky red). *For the stole and scarf collector,* who likes the wreathing gesture, knows how to knot a scarf: if not a fur stole, a cloth stole. Or both. Or many. In costume colours or in contrast. Scarfs, from greatscarfs to the smallest handkerchief squares. See on the opposite page how fresh and new a *turquoise* scarf looks in autumn, this autumn. *For every woman:* belts. There never has been such a belt year. Belts surround dresses, box jackets, bulky coats. Belts straight or tapered. Many narrow. As much a part of your picture as your waistline. *For romantics:* enchantment note—nestle a modesty of flowers at the deep décolletage of an evening suit (violets with a mauve satin, pale pink roses with a green).

GREY WOOL, GREY FUR, AND TURQUOISE

The news: the encompassing look of deep, hushed grey (suit, furs, gloves, umbrella), spiked with sharply brilliant turquoise, highest of this year's ranging blue notes; shown, *opposite,* in a scarf, in a revival of pseudo-turquoise beads.

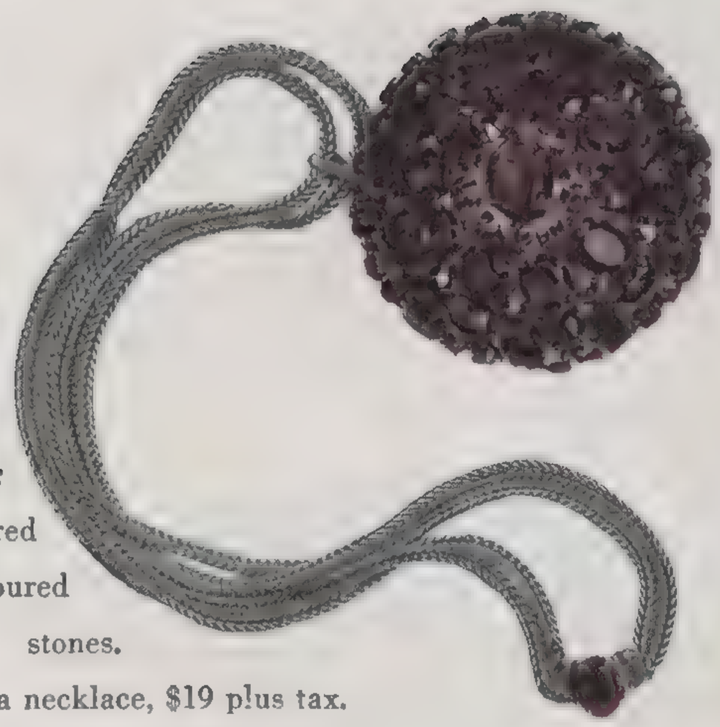
The suit, Pacific's worsted gabardine, by Harry Frechtel. About $95, at the new Rosette Pennington shop; Carson Pirie Scott; Frost Bros.

New again, the look of squirrel. Hat, muff, at John Frederics.

Glentex scarf, $3. Bonwit Teller. Naylon's "Spiced Cinnamon" lipstick.

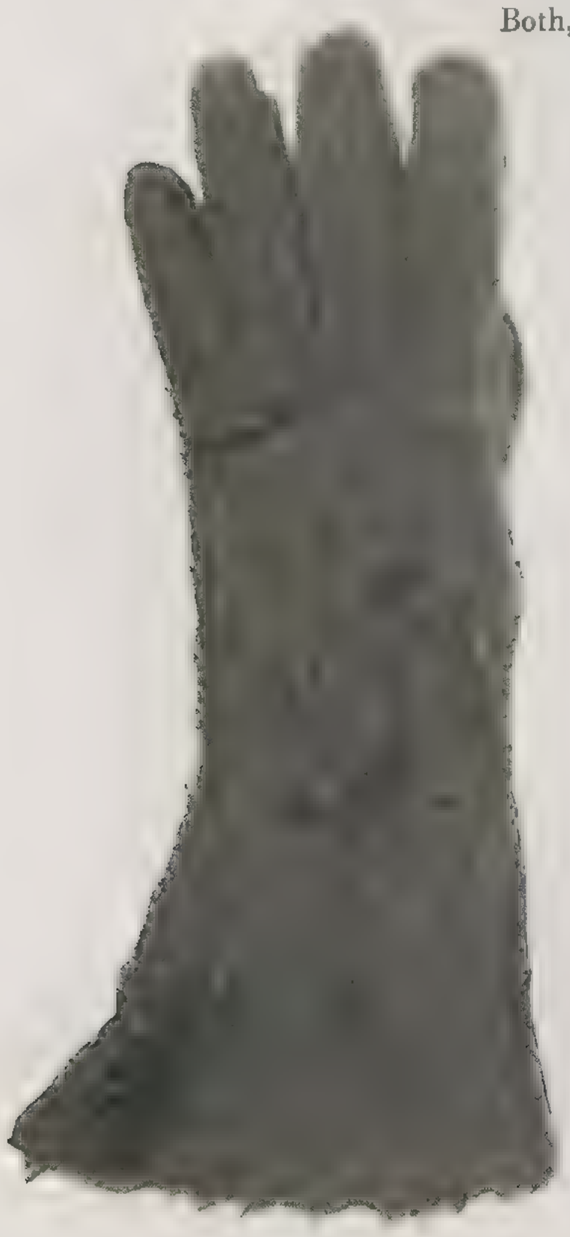
Pseudo-turquoise rope, $9 plus tax. *Top right:* cluster pin with rhinestones, $15 plus tax; clip earrings, $10 plus tax; all by Castlecliff. Bonwit Teller. Umbrella, Uncle Sam Umbrella Shop.

BALKIN



Right: the smoky red of garnet-coloured stones.
First, as a necklace, $19 plus tax.
Second, as a bracelet, $10 plus tax.
Both, on gilt chains.
By Dalsheim, at Macy's.

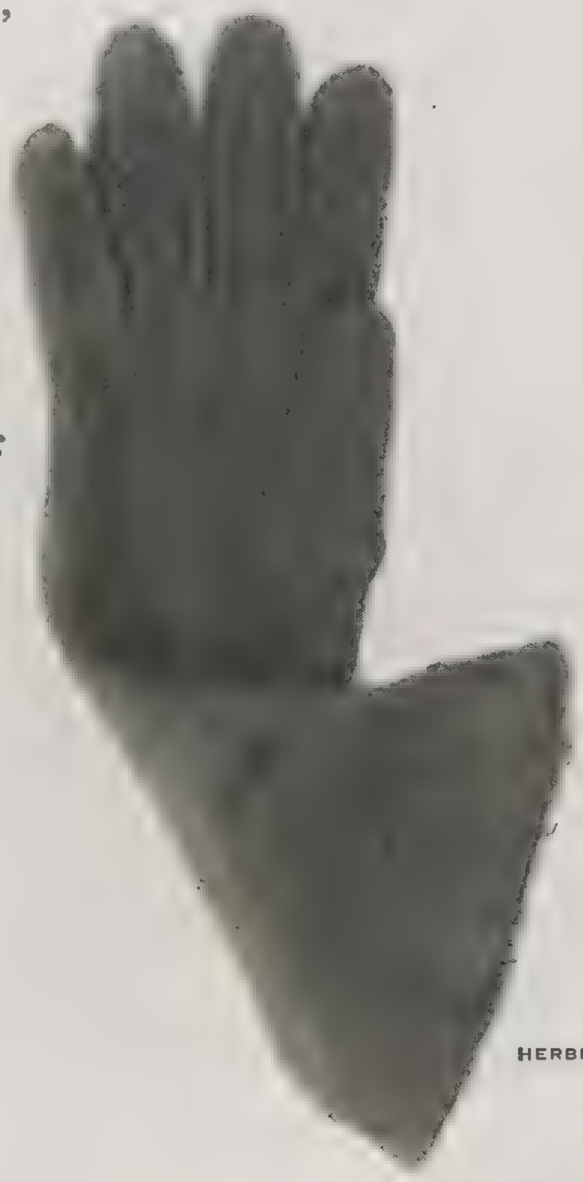
Basis for off-colours, basis for almost anything, black ribbed wool suit with black braid. $50. By Ben Barrack. Altman.



OFF-COLOUR ACCENTS

To freshen black or navy blue, to revalue them, taupe is news. Taupe-y, textured beaver cloth bag or *gloves. Newest next-to-dark jewel colour: garnet.*

North and east, news: As costume-making as a touch of fur—brushed beaver cloth in a milliner's handbag and gloves. Gloves, about $19. Bag, about $50 plus tax. Both, from John Frederics.



HERBERT MATTER

Above, plum-brown bag in suède, by Coblentz. $29 plus tax. At Altman.

Left, our heroine, late-day shoe in plum-brown suède, with flight of strap. $26. By Newton Elkin; Lord & Taylor.

THE PLUM-BROWN SHOE

The whole drift

of dark colours this year—

close to black, but not black.

As: a shoe stirred with colour,

plum brown—

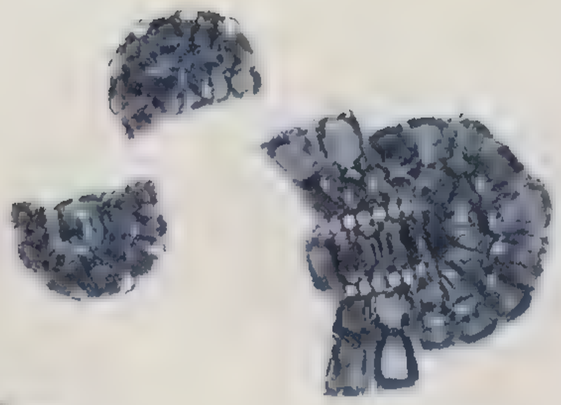
brushed with black's neutrality,

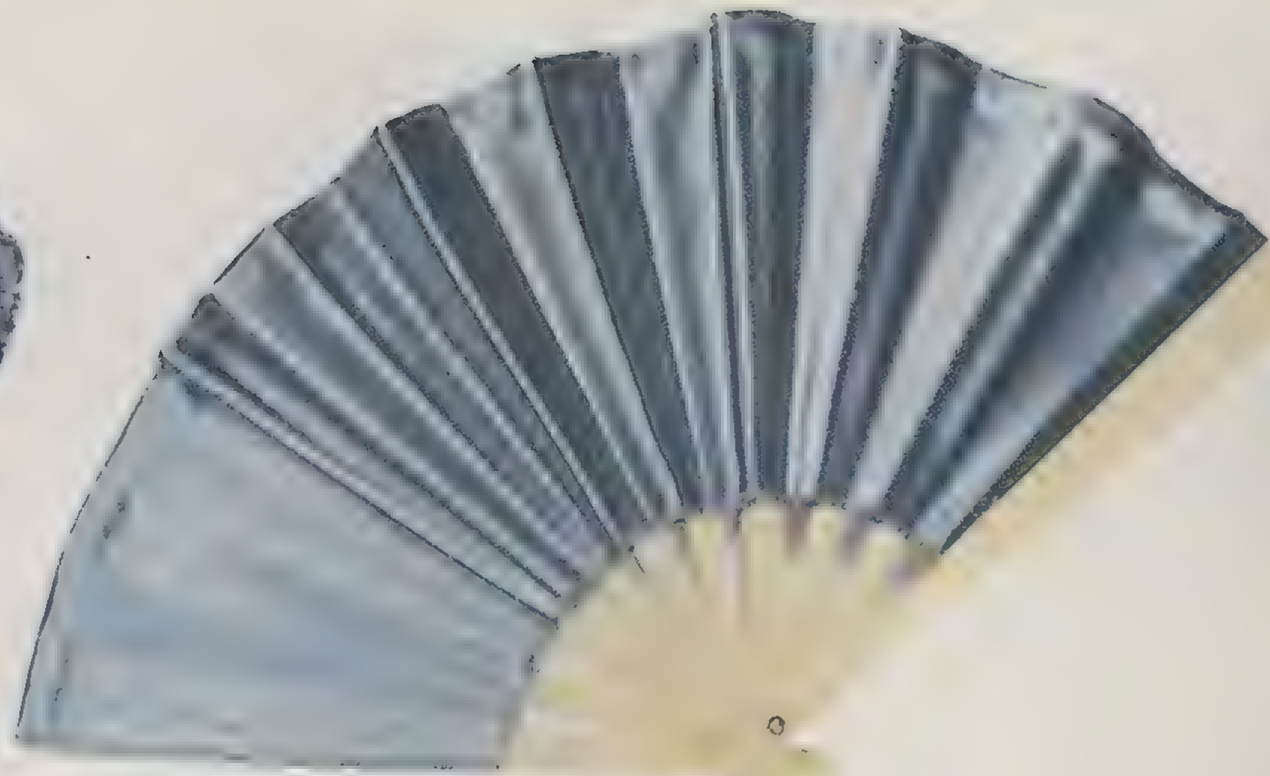
to wear with navy blues, with taupe.

One way to wear the plum-brown shoe photographed above: with a late-day dress of rayon and wool faille. $155. By Jo Copeland, at Saks Fifth.

Below, one territory of plum brown. This, in calf, by Coblentz. $29 plus tax. Henri Bendel.

One way to wear a sound little wool suit of classic line— with the late-day implications of this plum-brown shoe. Suit, by Martini, $90. Bendel's Young-Timers.





White satin opera pump kindled with rhinestones, golden beads. By Van Arden. To order at Lord & Taylor.

Above: Olga Tritt's Ceylon sapphire and diamond clip, earrings.

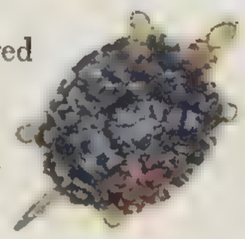
Verdura's diamond-studded sapphire heart and earrings.

Tiny fan of larkspur satin, $15. By Renée Montague. Bonwit Teller.

Larkspur velvet slipper (wonderful off-bright note with taupes and greys). By Evins, $33. I. Miller.

Stone-studded white satin sandal, at Delman.

Ruby-starred sapphire turtle, from Marc Koven.



Collar of pearls, Ceylon sapphires and diamonds, and the sapphire and diamond ring, both Marc Koven.

Made to order, Renée Montague's beaded sandal, at Mazane.

Beaded and banded with brightness, emerald green satin sandal. Delman.

MATTER

The dress:
a pouffed Polonaise
of green taffeta.
About $335.
At Hattie Carnegie.
With it,
pale lemon gloves,
jewelled white satin
opera pump.

SHOE JEWELS

Perhaps a white satin slipper, set with sparklers, or a jewel of a sandal, set in one of the new multiple blues.

Blue-black satin sandal,
traced with beading.
At Delman.

THE BLUE JEWEL

Sapphires, their range of larkspur blues eternally beautiful; freshly so with this year's muted colours.

The dress:
taupe-grey silk faille,
the skirt,
a lavish wrap-around.
$195. By Pattullo.
At Saks Fifth.
The isolated colour note:
the shoe, larkspur velvet,
shown opposite.

Golden gloves
(gold-washed lambskin)
that cling supply.
$45. By Superb
at Bonwit Teller.

Below: Soft and crushable—to the eye only—
Italian brocade bag. $35 plus tax. Barra.

Golden brocade evening bag, gold-plated frame.
$40 plus tax. By Josef, at I. Miller.
40″ square, Chantilly lace-edged. $25. Elizabeth Arden.

Follow the ribbon,
starting left:
Turquoise, rubies,
and diamonds
set in a gold ring, earrings. At John Rubel.
Turquoise, pearl, and diamond pendant,
set in gold. At Seaman Schepps.

Turquoise, flowering with diamonds
(favourite of the Russian royalty),
pendant pin from À la Vieille Russie.
The ring, a round mound of turquoise,
at Milton Schepps.

HERBERT MATTER

The news: blues
worn together.
The clear note
of turquoise jewellery
against
pale, cerulean satin.
The dress, $235,
an adaptation
of Charles James.
Bergdorf Goodman;
Neiman-Marcus.

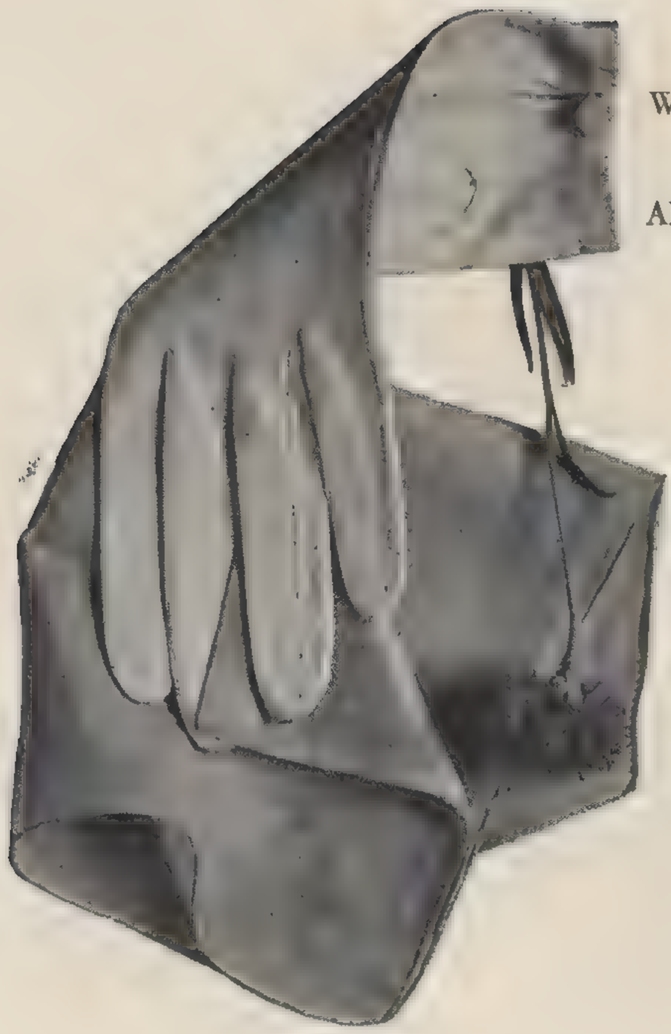
BLUE NOTE -- GOLD NOTE

Turquoise is the high note in the whole scale of new blues;

gold suède gloves—the long note.

Blue note: the mass
of turquoise clearly
audible against
a black rayon satin,
brown-banded dress
by Ben Reig;
$375, at Bonwit Teller.

Gold note:
the golden gloves,
here played against
warm ivory satin.
The tall princesse dress,
with petal décolletage,
$335, at Hattie Carnegie.



White kid gloves,
for after-five. By Beautyskin. $7,
Altman. Burmel handkerchief,
$1.50; Lord & Taylor.

Heavy suède gloves, by Roger Faré,
good, in rust, with a grey suit
(such as the one sketched *below*).
$15 at Saks Fifth Avenue.

Colourful gloves, neutral suit.
The latter, of grey worsted jersey,
by Clare Potter.
$90 at Lord & Taylor.

News by day:
the return of the glove
in creamy glacé kid.
Meyers Make,
with a man's-glove
snap-fastener.
$6; Jay Thorpe.

Standby wool jersey
gloves with news at the wrist:
the smocking; the fit it insures.
$6; Saks Fifth Avenue.

IF THE GLOVE FITS...

i.e., if it fits with the new snugness

(so the glove must be smoothed on, finger by finger),

it adds a special note of elegance

to the new-season clothes.

After-five gloves, black
velvet with clinging
jersey palms.
$12, at Bonwit Teller.

Hand-sewn, black suède gloves of 12-button-length, to meet bracelet sleeves or wear as at *right*. $16; Bonwit Teller.

Afternoon glove of doeskin-finished lambskin, delicately scalloped. By Kislav. $11; Best's. Lace-edged handkerchief, Bloch Frères. $3; Altman.

Taffeta shirtwaist dress. By Hattie Carnegie. The gloves, those shown close-up at the *left*.

French suède gloves, black, with a festive flash of sequins. By Ireland. $10; Milgrim.

LONG GLOVE, SHORT GLOVE...

Either may be The Thing with the new late-in-the-day clothes, depending upon where the sleeve stops, but the right glove is *the right glove by reason of the length—and the fine detail or a wink of sequins.*

Wool jersey hand-sewn glove. $8 at Saks Fifth Avenue.

You might give
a grey tweed suit
the colour continuity
of grey suède shoes.
Suit, *left*, by Handmacher
in Miron worsted. $70.
Lord & Taylor.

Above, left: Grey suède
cross-strap opera pump,
with Louis heel.
By Stetson Random; $16. Lord & Taylor.
Above: Grey, two-leathers shoe,
suède and calfskin.
By Palter DeLiso. $23. Jay Thorpe.

NEW SHOE COLOURS: GREY TO TAUPE

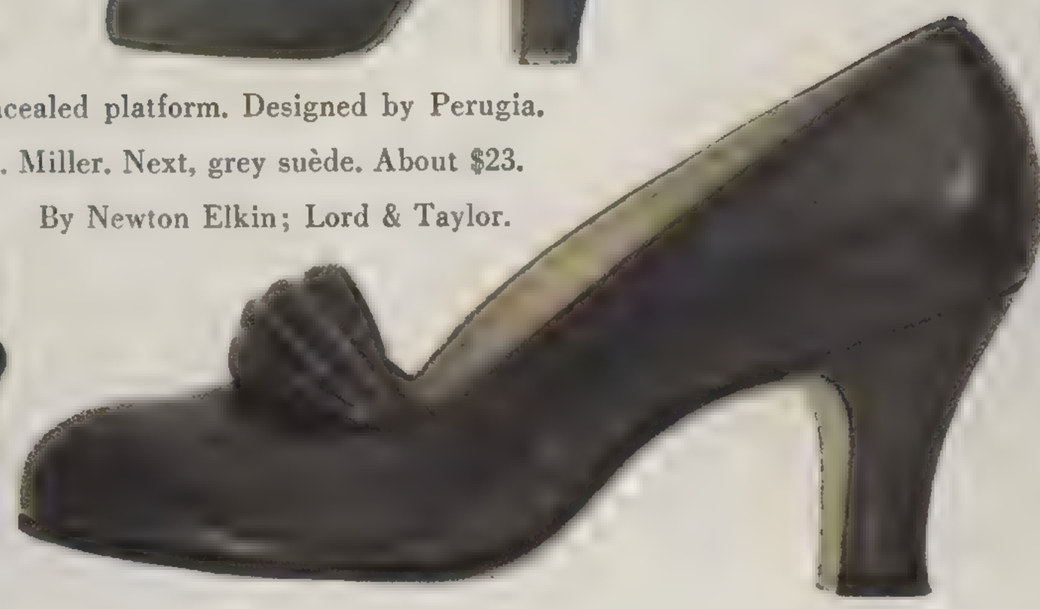
Shoe colours move off the beaten path. To wear with grey, black, navy blue, brown; these newest of neutrals: grey shoes, taupe shoes.

GREEN SHOES IN THE NEWS

Olive green, pine green, to wear with grey, with black, with brown, with the tweedy mixtures also in the news.

With a costume all one colour
(suit, gloves, hat),
it's good to have
surprise-colour shoes.
Suit, *left*, by Handmacher,
brown Miron worsted. $60.
Lord & Taylor.
Try it with olive-green shoes
(see opposite page).

Above, olive-green calf, concealed platform. Designed by Perugia.
About $25, I. Miller. Next, grey suède. About $23.
By Newton Elkin; Lord & Taylor.

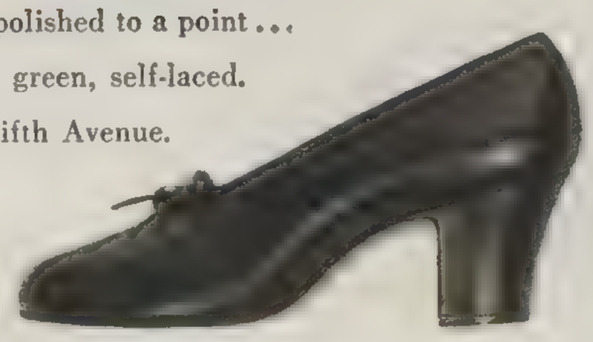


Left, above, taupe-brown
calf, domed detail,
Louis heel. About $25. I. Miller.
Left, taupe calf, tongued,
high-heeled, ribbon-tied Oxford,
A DeLiso Deb. $15. Bonwit Teller.
Above, olive calf bag, $19 plus tax.
By Goldsmith; Stern's.

Olive-green calf bag
with a leather lining.
By Rath. $35 plus tax. Alfred Dunhill.

Left, profile of news of shoes.
Pine-green suède with a curving Louis heel
at its tallest, a thin instep strap,
a low curve at the throat.
By Newton Elkin.
About $23. Lord & Taylor.

Right, calf polished to a point...
olive green, self-laced.
$25. At Saks Fifth Avenue.



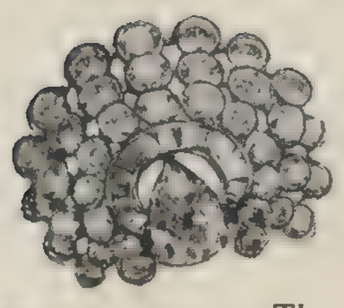
More pine-green.
Opera pump with more
of itself for a buckle.
By Gold Cross, $11.
Bloomingdale.

Right, charred taupe,
mat taupe.
Well-framed suède bag.
Soft handles, gilt fastening.
$25 plus tax; Bonwit Teller.

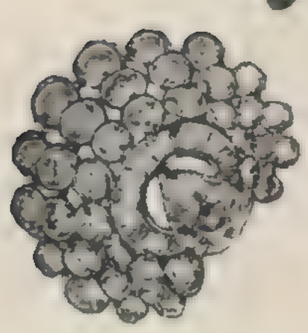
Above, clear, hard shape;
soft, clear colour...taupe calf
designed to yawn widely.
By Bienen-Davis; $25 plus tax.
From Arnold Constable.

HERBERT MATTER

Magnificent necklace (which can separate into two bracelets) of diamonds, set in a lace-like design. By Marianne Ostier.



New silhouette for diamonds



There is a new height and depth in the setting of jewels. They heap, they cluster. Even in delicate airy patterns, there is an up-and-down-ness to them. They are anything but *flat*. This new, airy rounding and mounding of jewels is found in earrings, necklaces, bracelets, pins, and clips, but for all their "dimensions" they are not heavy. A diamond flower sits lightly erect on a beret, a tulle scarf. And big globes of earrings stay up on the lobe. The necklace, *above*, a brilliant example of the light, lacy massing of stones, the importance of silhouette, and the almost reactionary elegance of design.

Bombé earrings of diamonds, nostagically set in modern palladium. From Marc Koven.

Flower pin perennial, the news in the shape and cut of the diamonds, set in palladium. Shown life-size. Tiffany & Co.

Opposite: bare, fitted and bouffant, present-traditional for big evenings. The news in the colour, caramel brown; doubly new in satin. By Fira Benenson. Lord & Taylor; I. Magnin. The necklace (*shown above*) and earrings, designed by Marianne Ostier. Grace note to brown, Harriet Hubbard Ayer's "High Note" lipstick.

BALKIN

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PIECES OF FASHION

3

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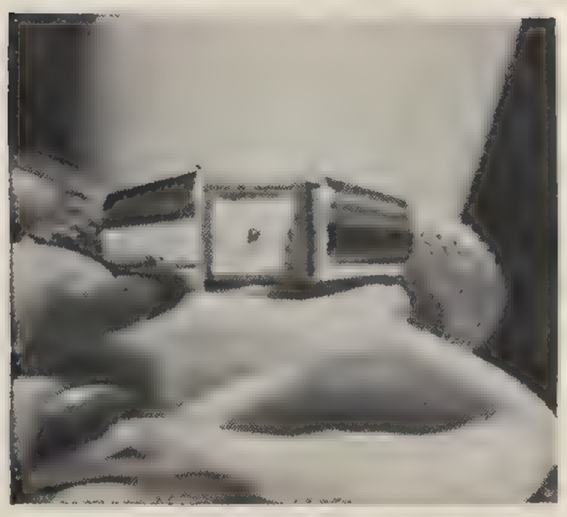
6

BALKIN



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8

1. New design: bracelet swung on metal ropes, with a watch hidden in one of the gold-plated rondelles. Gold-filled ropes and tassels. Design by Harman. $58*. Bergdorf Goodman.
2. Jeweller's trick: detachable clip (rhinestones) on pearls (pseudo). By Leo Glass. $55*. Saks Fifth.
3. The new satchel-handle bag; brass-nailed brown calf. By Milch. $50*. Bonwit Teller.
4. For the year's cloche news, shapely gold-plated hatpins. By Castlecliff. $2* each. Bonwit Teller.
5. Long-buckled belt, new shape, new plan to pull tight the folds of full coats. This buckle of gilded metal, tongueless but slipless, on a 1½" brown suède belt, by Marilyn. $7. From McCreery's.
6. Three rings worn in a cluster on one finger; re-new idea, picked from an eighteenth-century portrait. The idea, and rings of fluted gold and sapphires, rubies, or diamonds, are from Marc Koven.
7. New idea: deep-set watch in a delicate gold mesh tube. By Marianne Ostier. At Jay Thorpe.
8. Sensitive plants: new revival of an antique idea, a pin in the form of a spray of flowers that tremble when you move. This pin, of gold-plated metal fraught with rhinestones. By Coro. $50*. At Stern's.

**Plus Tax*

9

10

News: the square-toed shoe

9 and 10. The square-toed shoe returns, gone all new and delicate with a tapered profile, a lack of box-bulk across the toes. First straw of a stack, its kin will be seen in growing numbers; in variations, but almost always moderately heeled, the overall proportions a gift to coats and suits. Here, in calf, $23. Saks Fifth Avenue.
OTHER NEWS: 11. New shell-line stocking, velvet shell-shoe. Answer to low-cut shoes, stockings continuing sheer to tip of toe. By Nolde; 15 denier, 51 gauge. $2. Stern's. Black velvet shell, one buttoned strap; dinner-time shoe. $28. J. & J. Slater.
12. Wafer of compact, its sides covered all over in mother-of-pearl; simple and unusual, it has a precious air. By Elgin American. $20. Henri Bendel.
13. The shoe in two materials: this, black calf spotted with tweed. $25. I. Miller.

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12

BAKER

13

CYPRUS, DEBATABLE ISLAND

Notes on a Mediterranean Island, historically important, now in the news again.

BY OSBERT LANCASTER

[EDITOR'S NOTE: *A focal point of international debate, Cyprus holds about thirteen thousand Jews, who were on their way to Israel, within its barbed-wire detention camps. Mr. Lancaster, the English author of* Classical Landscape with Figures, *a book of his travels in Greece, to be published in this country in October, writes here not of political issues. Instead, with his traveller's-eye view, he sees the island's double-edge, its ambivalence.*]

TUCKED away at the extreme eastern end of the Mediterranean, the Cypriots were from the earliest times exposed to the conflicting influences of powerful neighbors and consequently developed a remarkable facility for compromise and understandable inability to make up their minds. Hovering uncertainly between Europe and Asia they have always alternated between an Oriental fatalism and a passionate philhellenism, and have never, for more than a single century in all their history, controlled their own destinies.

The British, who have administered the island since the eighties of the last century, are not as yet commemorated by quite such striking monuments as the Crusaders, but have nevertheless stamped their image on the face of the land in a number of characteristic ways. Alongside the Turkish coffee shop and the Greek taverns, there is now to be found in the principal towns, the "artistic teashop" run by cultivated maiden ladies who combine the sale of home-made scones with the painting of water colours. All over the island one encounters dogs in which various features clearly indicate a fairly direct, though by no means unmixed, descent from the original pack of foxhounds brought in the last century by British sportsmen. Places of worship in a robust Victorian Gothic provide a weekly rallying place for a vintage collection of retired Indian-Army colonels and colonial administrators in curious Panama hats and striking club ties together with their determined and energetic womenfolk, impressive reminders among the palms and the cactuses of the civilization of the herbaceous border. After service all will repair to the country club to enjoy the feeling of superiority engendered in a land of *ouzo* and *arak* by the consumption of pink gins.

Such, until very recently, was the pattern of life of the ruling race, but since the last war a subtle change has come about. Not only is the dominant position of the retired, and none too generously pensioned, colony of soldiers and administrators threatened by the rising cost of living, but a new wave of Anglo-Saxon invaders has arrived. Winkled out of the *plages* of the South of France and the villas of Capri by the currency restrictions, a stream of displaced good-timers has descended on the last outpost of the sterling area in the Mediterranean. Survivors of the Kipling era are confronted by representatives of the world of Evelyn Waugh and Norman Douglas; sail-cloth beach slacks and espadrilles now jostle neatly pressed flannels and Shantung *imprimés* in the country club, and the sound of the cocktail shaker is heard in the land. The two groups are naturally already engaged in a fierce struggle in which black-ballings, expulsions, and the cut direct all play their part, but of which the issue can hardly be in doubt. The newcomers have youth, money, and a twentieth-century ruthlessness to which the old brigade can only oppose their tenacious belief in a standard of behaviour which even in the land of its origin appears outmoded.

The Turks, who held the island from the sixteenth to the end of the nineteenth century, apart from adaptations, made, and still make, their presence felt in a number of ways. A few original mosques, as opposed to converted churches, one of which shelters the remains of the Prophet's aunt who was so unlucky as to fall from her mule and break her neck on the shores of the salt lake near Larnaca; little overgrown cemeteries in which turbaned tombstones are just visible above the tamarisks and arbutus; some splendid caravanseries built in arcades round an open courtyard containing a holy man's tomb all testify to their past activity. Today, although vastly outnumbered by the Greeks in Cyprus, they still preserve their individuality and national characteristics and, unlike their countrymen in Turkey itself, they make few concessions to modernity. The women, though usually unveiled, retain their bright blue or black all-enveloping shawls, the men their fezzes, turbans, and cummerbunds. The muezzin still calls from the minarets, the "hubble-bubble" water pipe is still part of the equipment of every coffee shop. Reliable and placid (except on feast days when a regular stream of knife casualties arrives at the hospitals), they cultivate their market-gardens, serve in the police, remain unalterably opposed to self-government, and regard their all too politically conscious Greek fellow citizens with amused contempt.

An inhibiting dualism is reflected even in the landscape of Cyprus. Along the North Coast opposite Asia Minor there stretches a thin chain of limestone mountains of fantastic, but not unfamiliar beauty; save for a subtle difference in the quality of the light one might be in Euboea or Crete. By contrast the vast plain which lies to the south and occupies most of the island has about it nothing of Greece nor of Europe. Dead flat, dusty-red in colour, and intensely cultivated for a short period in the year, it stretches monotonously away to the sea on the south and east, and to the foothills of the Troodos on the west. These mountains are as unlike the northern range in character as is geologically possible; instead of rising abruptly from the plain they are buffered by numerous foothills and, though considerably higher, entirely lack drama. Moreover, such romance as they might otherwise possess has been effectively dissipated by the presence of various hot weather resorts, imitation Indian hill-stations, where against a background of corrugated- *(Continued on page 211)*

IN THE NON-ECCENTRIC NINETIES

A débutante of the period, a sane, charming survivor of the era, writes of Mrs. Astor, Mrs. Hewitt, Mrs. Kernochan, and Mrs. Stevens

BY CAROLINE DUER

NOTHING is easier than the burlesquing of a period by people who did not belong to that period or who, if they did, would not really have represented it. Such people in trying to portray an epoch make it ridiculous because it could, with a little exaggeration, be made to *seem* ridiculous. But, in reality, those days, like every period, like every epoch, had their own dignity. There has always been good taste, as well as bad, in the surroundings of any community that had an assured position in the social life of a nation. To make use of the bad, only, in portraying such a community, is hardly fair.

I have seen the director of a museum and an excellent interior decorator combine in the showing of furniture which the householders from whom they had collected it had long banished to unused rooms because its awkwardness, or its unsuitability, displeased them. It made the show funnier, of course, but it was a caricature, not a picture of the times.

This is truer than true about the various books and articles written to show how absurd, how ostentatious, was the society of New York at the time. But no matter how familiar they pretend to be with persons whom they delight to call by their first names and whose inmost habits they affect to know, mockers hardly write a line that does not misrepresent the atmosphere they think they are recreating or make a statement that does not ring false in the ears of the "Gay Nineties" survivors. Of these I am one. I began before them and I outlasted them. Indeed, I have outlasted most things but a belief in fairness and in keeping one's sense of humour.

I came out when I was quite young, in '83 or '84; offhand, I don't remember which. It was a simple business in those days. Families who had daughters to bring out gave them parties (of any kind they could) to introduce them to the notice of other families who had daughters to bring out. Small teas, receptions, dinners, dances, were given, according to the size of the house. A girl was supposed to meet the older ladies, friends of her parents, some of whom might live in great surroundings, some in small ones, but who had, all of them, been friends or acquaintances for years. If not intimate, they at least knew all about each other.

They were a little formal, rather ceremonious, but in no sense ridiculous. They had standards which would do credit to any one holding them today. They were dignified. They were not purse-proud, because their fortunes—when they happened to have fortunes, small or large—had usually been theirs for so long as to seem part of an established background. They had excellent manners and customs. They brought up their sons and daughters to be citizens of the world. From father to son they had held the same position and they recognized the obligations inherent to that position. Their household staffs were well treated and cared for. They had a great feeling of obligation to the community. They endowed hospitals. They maintained nursing services. They gave largely to charities. Most of them were religious in a rather high and mighty way. Devout, but a little stately about it.

Today, of course, more money is donated to institutions and causes of all sorts, but not, I think, so simply or matter-of-factly. Indeed, the elders of my young days followed an uncomplicated life-pattern, both in their duties and in their pleasures. They were cautious about receiving newcomers into their circle and easily shocked by innovations which might upset the routine of their conventional winter gayety. They had accepted the balls given at Delmonico's and sponsored by Mr. McAllister, because he had on his list of Patriarchs all the old family Chiefs. And the old family chiefs went to those balls and saw to it that they were conducted with good taste, and attended only by guests who knew how to behave themselves. A young man who drank too much would have been severely dealt with.

The Assemblies, or Matriarchs, to which all the great hostesses of a little later day belonged, were founded on the same idea as the Patriarchs. The people of New York began to find that society had outgrown many of the houses open for its entertainment, but the founders of these dances were always careful about who should be invited and how the invited should conduct themselves. Any girl who ran counter to their sense of conventionality would soon have found herself left off their lists. Everybody kept lists at that time; long visiting lists, long lists of people to be asked to large affairs, shorter ones for those chosen for more special occasions. It was from these same lists that Mr. Louis Keller made his first Social Register.

This simply-begun volume soon proved useful, and became an established part of household equipment. It did not, of course, supersede individual lists but amalgamated and enlarged them to meet growing needs as more and more people settled in New York and became persona grata to its circle of hostesses. When that whole period is ridiculed, some ridicule is occasionally, quite wrongly, directed at the Social Register. It is, like the Gay Nineties, a favourite target for invidious articles.

The world in general seems to consider Mrs. William Astor as the head and front of hostessdom, but there were many charming and equally important women ruling over great houses in the pleasant world of that decade. Mrs. Livingston, Mrs. Wetmore, Mrs. Gerry, Mrs. Kean, Mrs. John Kane, Mrs. Belmont, to name a few, all owned opera boxes, which they filled with their friends several nights in the week, all gave formal and informal dinner parties many times during the winter, and dances when the fancy struck them.

The person whose open-hearted hospitality seemed most unending, however, was Mrs. Hewitt, for besides the large weekly dinners given at No. 9 Lexington Avenue, she always allowed any of the family friends (and it was not a small family) to drop in for luncheon whenever it pleased them. *(Continued on page 214)*

THE NEW PLAY "HAMLET"

THE *Hamlet* of Sir Laurence Olivier's film is like a new play. Although to its Elizabethan audiences, *Hamlet,* with its mystery, murder, and ghosts, was fundamentally a great suspense thriller, much of that quality has disappeared with time and *Hamlet* became to many "a string of familiar quotations." Now in this film the suspense is once again revealed intensely. This *Hamlet* has a new excitement.

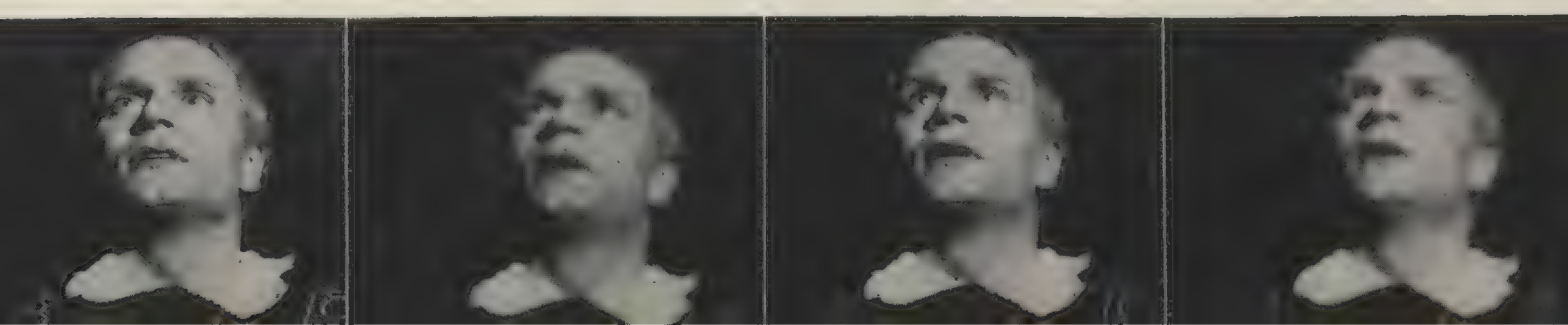
Because the emphasis has veered off the great quotations, audiences suddenly hear new lines as well, instead of remaining impaled on the echo of the familiar ones. Olivier, the producer, director, and star, has kept the heavy make-up and wigs of the theatre; has added the brassy music of William Walton and the new emotional facet that the speeding camera can give. The camera is an added star. Only the camera can show the sea hacking away at the bastion of Elsinore; can point the moment when the dagger, falling from Hamlet's indecisive fingers in the "To be, or not to be" soliliquy, drops into the waves, which ebb and rush out of focus, as they appear to Hamlet's swooning eyes.

There is sweetness to the Polonius of Felix Aylmer, especially in the moments with his son, Laertes; less in the scenes with Ophelia, whom the camera can not turn into sense, especially as the part is played by Jean Simmons. As the Queen, Eileen Herlie has a fine, mediæval sexiness, a power and a depth to her horror as she sees Hamlet ram his sword through the arras, killing old Polonius. In counterpoint to this accidental death, there is Hamlet's deliberate brutality as he drags Polonius by the legs, the dead head bobbling on the stone floor.

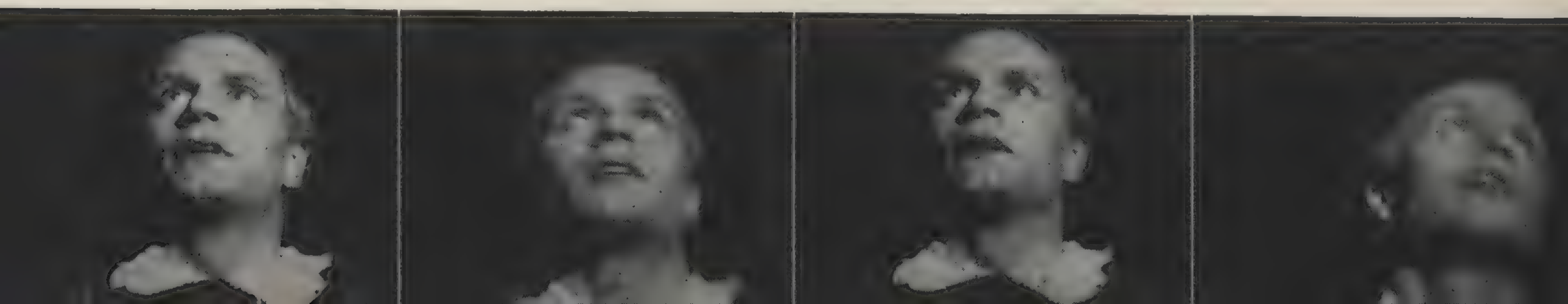
To the charm of the play-within-the-play scene, where the stylization of the mummers' costumes made them look like cut-outs, there is added the suspense of its effect on the King. When he realizes that the murder he committed in secret is being reenacted before the court, he shouts out and tries to knuckle out his eyes. And, keyed to an almost insupportable pitch, is the duel, followed by the moment when Laertes and the Queen lie dead, while Hamlet, racing up the curving stairway, spread-eagles his arms to dive upon the King.

At the end, Hamlet's body, carried through the castle on a litter, is reminiscent of Joyce's *Finnegans Wake,* where the hearse drives through the streets that its corpse knew and loved. Inexorably, the litter passes the chamber where Hamlet used to sit, the Queen's closet, the chapel, and up to the ramparts, all the empty witnesses of Hamlet's revenge, "the tragedy of a man who could not make up his mind."

Below: Only in the movies can emotion be rendered by so superb a technical device as in this sequence. Hamlet listening to the spirit of his father urging him to revenge ("Revenge his foul and most unnatural murder") seems to faint; the camera goes in and out of focus, like the pulsation of his heart, the music throbbing like the heart. These photographs are reproduced directly from the film.



Only in the movies can the ghost of Hamlet's father stand muffled in fog, impressively sad on the spreading battlements of Elsinore.



For
a coat and dress year:

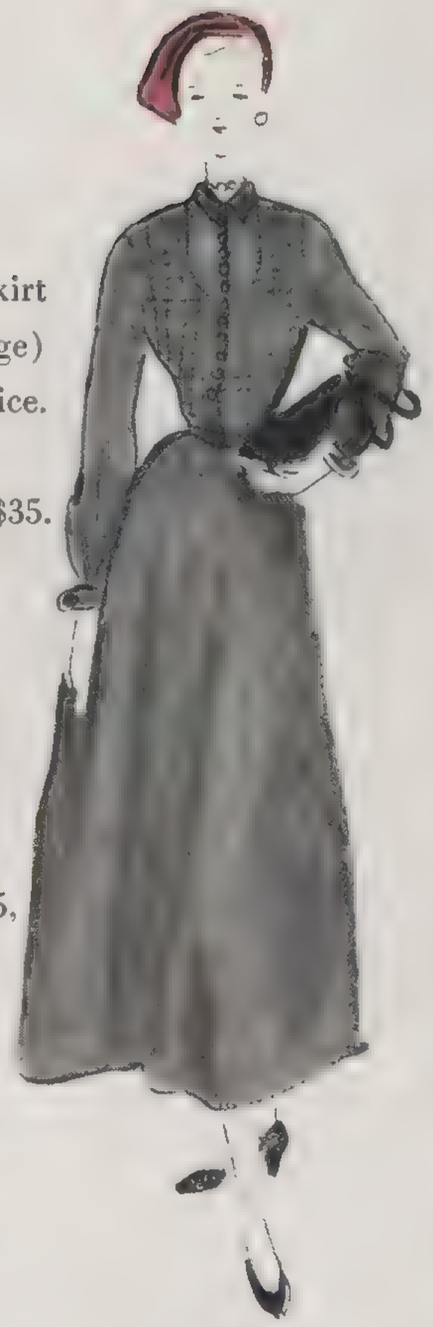
Coat choice

The fitted coat, with accent off the shoulders, on the waist, is many times excellent this year. Playing up to its return is a large good family of dresses: dresses plastered through the bodice, slight in the shoulders, slim or moderately full in the skirts. Here, one fitted coat. On the opposite page, dresses that could go under it. Coat, hat, all dresses are at Stern's, New York. (Also at Hutzler's, Baltimore.)

Coat with its own built-tight waist, wing collar.
In brown wool. About $150. Also at Hudson's; The May Co.
The brown velours hat, $30.

HORST

Left: Worsted tweed dress, $35, takes a country air worn with its calf belt, your pigskin gloves.



Right: Flare skirt (poly-present on this page) good under-coat choice. Wool jersey, stitched bodice. $35.

Right: The eyeline, the backline; very thin wool, buttoned both sides of the back. $35.

Left: Wool tweed dress, well-worked stripings, kerchief-cornered collar. $40.

For a coat-and-dress year:

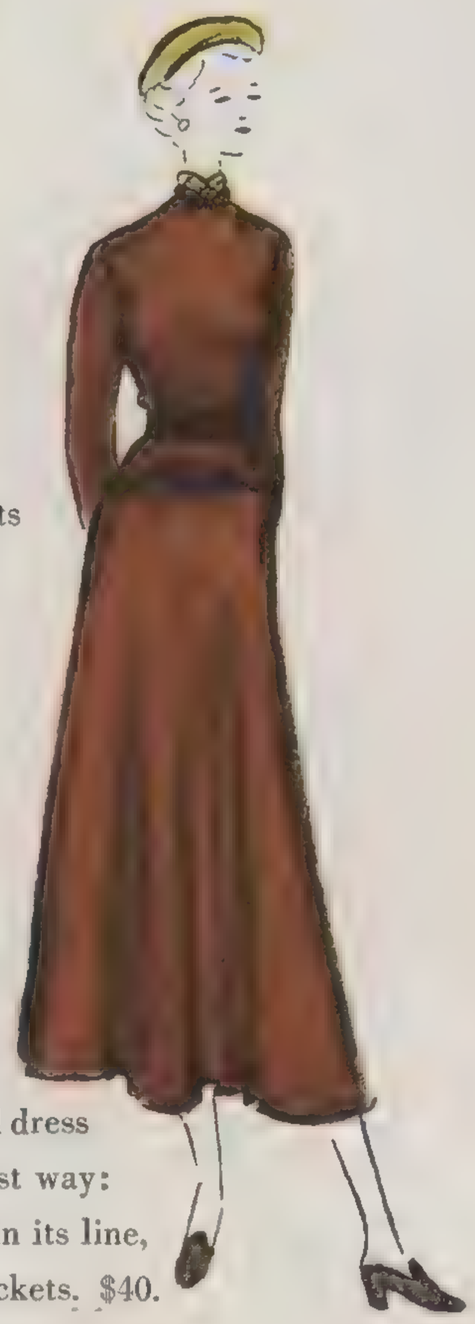
Dress choices

Right: White piqué frosting dark plaid. By Dorothy Cox in worsted wool. $45.

Left: Coat-dress, fitted: new interest under a fitted coat. This one, wool crêpe. $35.

Isabel Benito

Left: Velvet collar, buttons; dress in two parts of worsted wool plaid. $60. By Dorothy Cox.



Right: Wool dress in the simplest way: the only pause in its line, the hip-high pockets. $40.

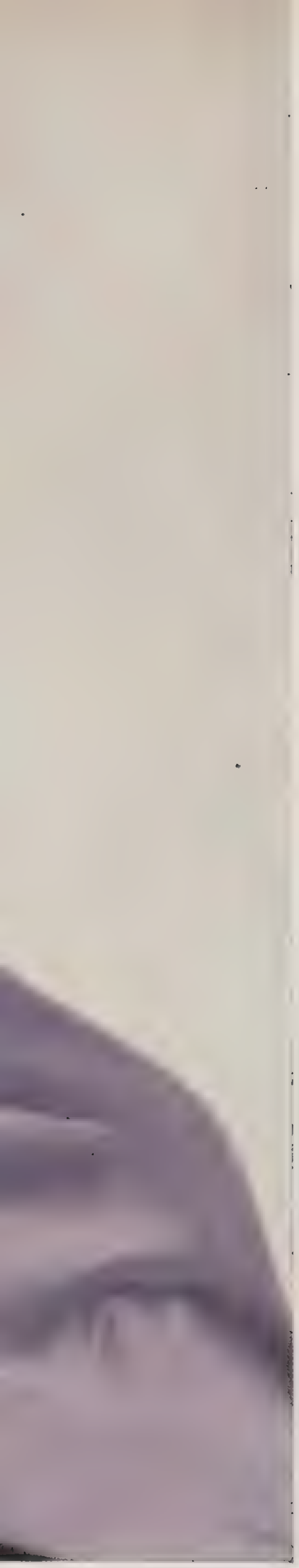
Furred evening suits

News immediate: dark fur on the pale satin jacket of an evening dress; the deep décolletage slant of the fur, stopped (here) with flowers.

Continuing news: pale shades of satin for important evenings.

Right: Russian sable, silk satin; the news repeated in olivine green and roses. By Traina-Norell. At I. Magnin.

Above: Mauve silk satin, Russian sable. By Traina-Norell. Bergdorf Goodman; I. Magnin; The Blum Store. With it a new Elizabeth Arden make-up, "Crimson Lilac," from a light rosy palette, a particular boon to mauves, blues. Jewels from Van Cleef & Arpels.



RAWLINGS

Pale satin, cut to a low, lovely line in the new tradition of great ball dresses. This instance, of ivory silk, with a relief of velvet and golden flowers, is a multiple success: the time-honoured success of its colours for a warm complexion; the fresh success of the bosom and shoulder lines, well planned, well done. By Fira Benenson. Lord & Taylor; I. Magnin; Marshall Field. Gloves by Superb. Lord & Taylor. The jewellery is from Verdura.

HORST

Adult and becoming: the fashion for evening greys

NEW FASHIONS FOR THE ADULT YEARS

THERE is a new fashion for *adults,* as well as new fashions *for* them. There seems to be (and high time, too) a new appreciation of them. Perhaps we are getting over our Youth Worship, and beginning to realize that youth is not essential to beauty. In any event, by invitation, the older woman is appearing more and more in public, in the limelight, in demand; lending her experience and her realistic point of view to a thousand causes, her seasoned wit to enliven dinner parties. Helen Hokinson has her own clientele, but there is an enormous percentage of good-looking, well-aware, well-dressed women whose gently sardonic view is carefully veiled from the very young, and whose starry-eyed idealism has been replaced by a deeper, warmer glow.

They are a handsome group of women, these grown-up Americans. Beauty worshippers rather than youth worshippers. They know, apparently, that there are as many stages and ages of beauty as of intelligence. At sixty, they prefer to look a beautiful sixty, not a strained—and dubious—forty-five (thereby avoiding the possible barb of "Madam, your props are showing"). They keep their figures, not by sizes (four children and the relentless pull of gravity settle that), but by proportions. After forty, it's the ratio *between* measurements that creates a figure.

These women have the resilience to *change* their ideas, their habits, their minds. They never become stuck in a mould or pattern as their grandmothers did. They know that, with hair turned grey, an enormous number of new colours become suddenly becoming, and a few go into the discard. They notice the subtle changes in the shape and outline of their faces, and notice, too, that the hat shape which was always so spectacularly becoming suddenly isn't becoming at all. And the really observant woman sees, too, that certain gestures and little grimaces (truthfully, part of her *young* basket of tricks) become her no more than the hat.

Certain designers of clothes have made a specialty of this group of women; studied their proportions, their colouring, the shape of their lives as well as their silhouettes. These designers have an *adult's* understanding of fashion—astute, detached—and considerable. (*Continued on page 194*)

THREE shades of evening grey (*opposite*), chosen especially for three shades of grey hair. The flattery of the gambit, apparent. *Far left,* the lady wears a handsome steel-grey satin dress and stole, foil for short-cut steel grey hair. *Centre:* the lady with silver hair wears a dress of rosy-grey nylon net, its airiness disciplined by silvered ruffles. *Far right:* silver-blue—the lady's glimmering Psyche knot, the satin flow of her dress. Silverblu, the mutation mink from Jaeckel. The dresses, by Eta at Saks Fifth; Neiman-Marcus; Harzfeld's. The jewels, Trabert & Hoeffer, Mauboussin. And, did you guess, transformations? From Fleischer, coiffed by Marguerite Buck.

THANKS TO THE CAREFUL WAISTLINE:

inched in at that precise angle which dwindles the waist without enlarging the hips. Grey Ducharne woollen suit (fine foil for furs), the jacket curved, the skirt, flat-falling. About $155. Misted-violet hat, John Frederics.

ADULT AND BECOMING...

THANKS TO THE TALL, THIN CUT:

its imperturbable lines not even broken by a belt. Steel-grey rayon crêpe, the bodice moulded, but easy, the apron front tied narrowingly back over straight pleats. Again the artful darts at the waist. About $125. Her hat, Hattie Carnegie.

THANKS TO THE KNITTED SLIMNESS:

its perfect packability, perpetual usefulness, and clean, willowy lines. Here, a winner: unclinging knitted wool sports dress, tweedy-taupe, engineered close at shoulder, hip, full where it does the most good. About $195. Stetson hat, $9. Altman.

MADAME ETA

WHO DESIGNED THE CLOTHES ON THESE FOUR PAGES

She wears her steel-grey hair short, but a soft short, and always impeccably neat. Here, she wears grey silk Shantung, the neckline cut away at the throat (a very elongating trick), her creamy pearls massed over her collar bones, a single brilliant pin, angled to the slant of the surplice.

HORST

THANKS TO THE SLOW-MOTION CURVES:

the serene ins and outs of this late-in-the-day suit make it slender, important. Above-the-ankle skirt, slim-hipped, slim-waisted jacket of bronze Jacquard rayon brocade, a newly fashionable brown (at its best with grey hair). About $195. Hat, made to order, Irene.

The clothes on both pages at Lord & Taylor; Neiman-Marcus; Wm. H. Block; Bonwit Teller, Philadelphia. All jewels from Verdura.

SEÑORA CARMEN AMUNATEGUI DE MORO

Ladies' choice—
for late-day and later

The plastered jacket, the narrow cocoon, the full, flaring, nape-to-ankle spill of line: three silhouettes important in fashion, here worn by one Chilean and two North American beauties. *Upper left:* Señora Carmen Amunategui de Moro, in a close-conforming silk faille suit; embroidered jacket, back-folding skirt. Tiny velvet halo. Both, Hattie Carnegie. *Left:* Mrs. Thomas Leiter in a slim falling, drop-shoulder (unpadded) jacket of white Russian ermine, from Gunther. *Opposite:* Mrs. T. J. Oakley Rhinelander in a full, flexible coat of Hollander-dyed Russian broadtail, crimson-lined. Ritter design. Wanamaker's, Phila.; Lindner Coy. Black feather half hat, Mr. John. Jewels, both pages, Van Cleef & Arpels.

MRS. THOMAS LEITER

HORST

MRS. T. J. OAKLEY RHINELANDER

RUTLEDGE

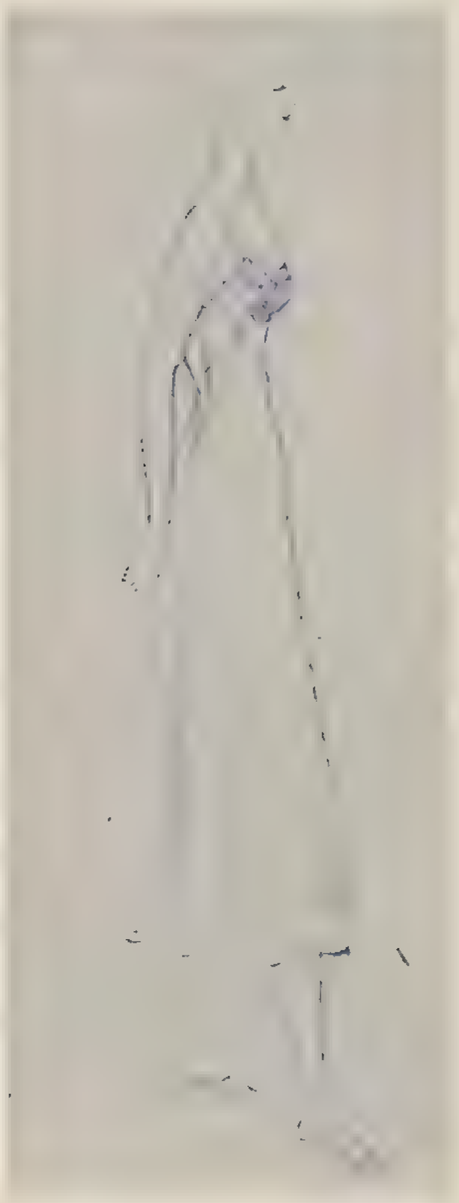
Above and right: A froth of pale, pink nightdress with a low oval neckline, a skirt wide enough for a ballroom in a dream, a snug waistline, in rayon gauze. By Kristina. $25. Bonwit Teller; Hudson's.

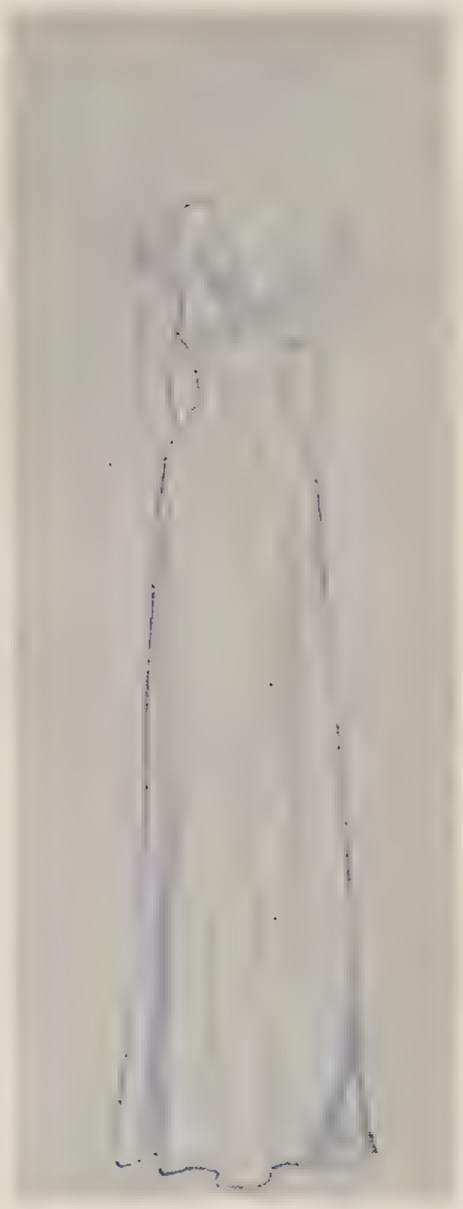
Above, left: White silk satin nightdress, the rayon gauze bodice embroidered with flowers. By Kristina. $30. Bonwit Teller. *Above:* Rayon crêpe slip, lace insert on bodice. By Veronica. $14. Saks Fifth.

One of the most beautiful slips on these pages. Satin roses round the neck. Rayon crêpe; $14. Panties to match. $13. By Saab. Henri Bendel.

Handmade lingerie... the fit is a point

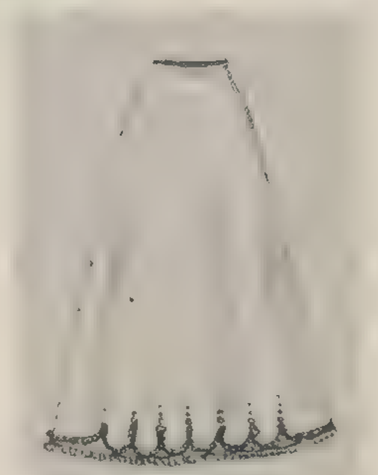
On these pages, lingerie that is handmade, well made, detailed carefully, has the pretty, close-at-your-waist look, that is part of the *season's* look in public and private clothes. Here, nightdresses and slips that all have one thing in common, a fitted air. It can be a set-in waistline, like one on a dress (see the nightgown photographed above), or a high waist traced by detail (sketched opposite above), or, simply, superlative cut (left). Prices worth noticing, for handmade pieces.





Above and right: Points to a petticoat, the scalloped hemline, embroidered on each scallop. Bur-Mil rayon crêpe. $11. Handmade, by Yolande. Best's; Frost Bros.

Left: Slip of pale blue pure silk, intricately embroidered on the bodice; appliquéd. $18. By Veronica. Saks Fifth. *Above:* The nightdress that matches it; $25. Saks Fifth.



Across this corner: nightdress, slip, and panties in very pale blue. The nightdress ($12) and slip ($10) appliquéd with blue satin stars, highwaisted. The panties, $7. Bur-Mil rayon crêpe. By Dwalyne. From Bergdorf Goodman; Burdine's.

SKETCHES BY ISABEL BENITO

Vogue Designs for Dressmaking

THE SEWING WAVE

RAWLINGS

COVER: *Vogue Couturier Design for Dressmaking, No. 450. Two-part dinner dress that might well be the most-often-worn of your after-dark dresses. Might serve all your dinner-on needs short of the very grandest. Could be counted upon to present you as a picture of quiet elegance, especially if you choose a muted colour, a stiff, rich-looking fabric, add fine accessories. Here, in Onondaga Jacquard rayon satin. Wild mink muff, Gunther. Diamond jewellery, Van Cleef & Arpels. "Pink Violet" lipstick by Mary Chess. The coiffure by Michel of Helena Rubinstein.*

Approximately fifty million women in America today are sewing, are about to sew, or are having to listen to the talk of women who do sew seriously or who dabble in sewing occasionally. There is a national sewing bee going on right now of gin-rummy-wave proportions. More sewing going on right now than ever there was in pioneer days. More hands turning from other pastimes to sewing-as-a-pastime; sewing as a gentle and valuable art.

Of course, Vogue has had its hand in sewing for a long, long time, via its Designs for Dressmaking. And a Vogue reader, recovering from the pleasant shock of just how easy it is to make a child's smock, is very apt to take a flyer in the kind of coat or dress or suit we show on these pages. For these are the new and good guidelines (we supplement them in every issue of Vogue). Any one of them might be a worthy project for the season; every one of them is sound, as a fashion.

If a woman brings to her dressmaking all that she knows about her looks, she has every chance to sew for her beauty at its best. If, in choosing this design and that cloth, she holds firmly in mind all that she has learned about *her* best colour, *her* best line, *her* deviations of figure—whatever she makes for herself can also be a beauty treatment; a cosmetic, fashion-flavoured. It can be one triumph of her wardrobe.

Rolled on bolts in the shops, are some of the best fabrics in years, miles of them, many colours of them, to help make a figure out of whole cloth, and put a complexion in its best light. This year, consider the paper-stiffness, the garnet-darkness of brocades. The pussy-willow touch of the new-loved velvets and velveteens. The good character, the grainy touch of tweeds. The adaptability of wool broadcloth. The entertainment value of fake fur, sold now by the yard.

As an old hand, Vogue warns new hands of pitfalls in sewing: Never work against a deadline (somehow, tension seems to reappear in workmanship). Turn, at difficult turns, to professional help (*Vogue's Book of Smart Dressmaking*, sold wherever Vogue Designs are found). Let the people who make it their business to upholster self-belts and slip-cover buttons do *that* work for you. Have your tailor steam-press seams. Have the pleater do your pleats. And remember that an important piece—a coat or a dress—may be one of the easiest things-in-a-wardrobe to make; far easier than, for instance, a delicate piece of lingerie.

Suit guidelines: rib-line, skirt-line

Opposite page. This plan is, this fashion is, to have the jacket of a fitted suit fit tautly through the ribs, gently over the shoulders; to have the skirt slender, barely gathered at all. You might make or have made this suit to this plan, in—as here—wool broadcloth. It will slide under winter coats, go through the afternoon with furs, the white glitter of jewels. Vogue Design No. S-4921. Back views and sizes on page 209.

RAWLINGS

Coat guidelines: curved front, straight back

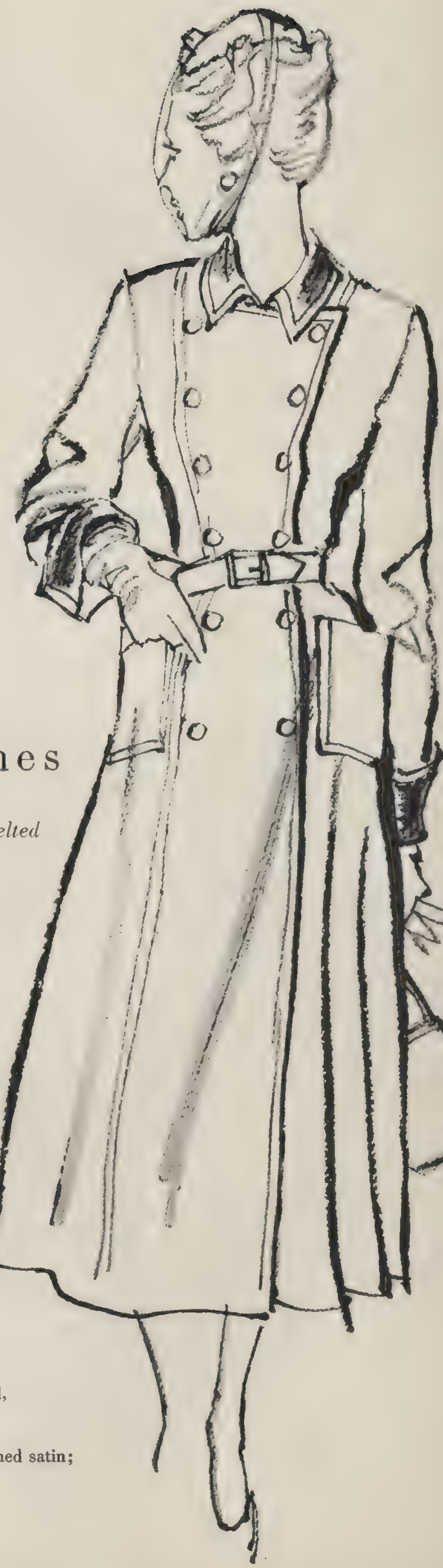
Below. Courtesy of the cut (no strings, no mirrors) this coat has a fitted curve in at the waist in front, a full free fall in back. From its slender shoulders on, it has a newly narrow air, is still an over-everything winter coat. Have it tailored, with curve plus straight in mind, in a redoubtable over-everything cloth, say black wool broadcloth. Vogue Design No. S-4923.

BACKGROUNDS: AMERICAN IRON AND STEEL INSTITUTE

Dress guidelines: waist circle, hip curve

Opposite page. Lines to watch: from small shoulder to smaller waist, back-growing gathers at the hips. Wear this dress as an autumn entity, with a bit of fur; then, close-cut as it is, under even the most fitted coat. Vogue Design No. 451 in Foreman rayon crêpe. Conmar zipper. White mink skin from Maximilian. Hat, $45. Hattie Carnegie. Fownes gloves; $7. McCreery's. Harriet Hubbard Ayer's "Soft Note" lipstick. Back views, sizes, page 209.

RAWLINGS



Dress guidelines

Top-lines, eased . . . Waistlines, belted

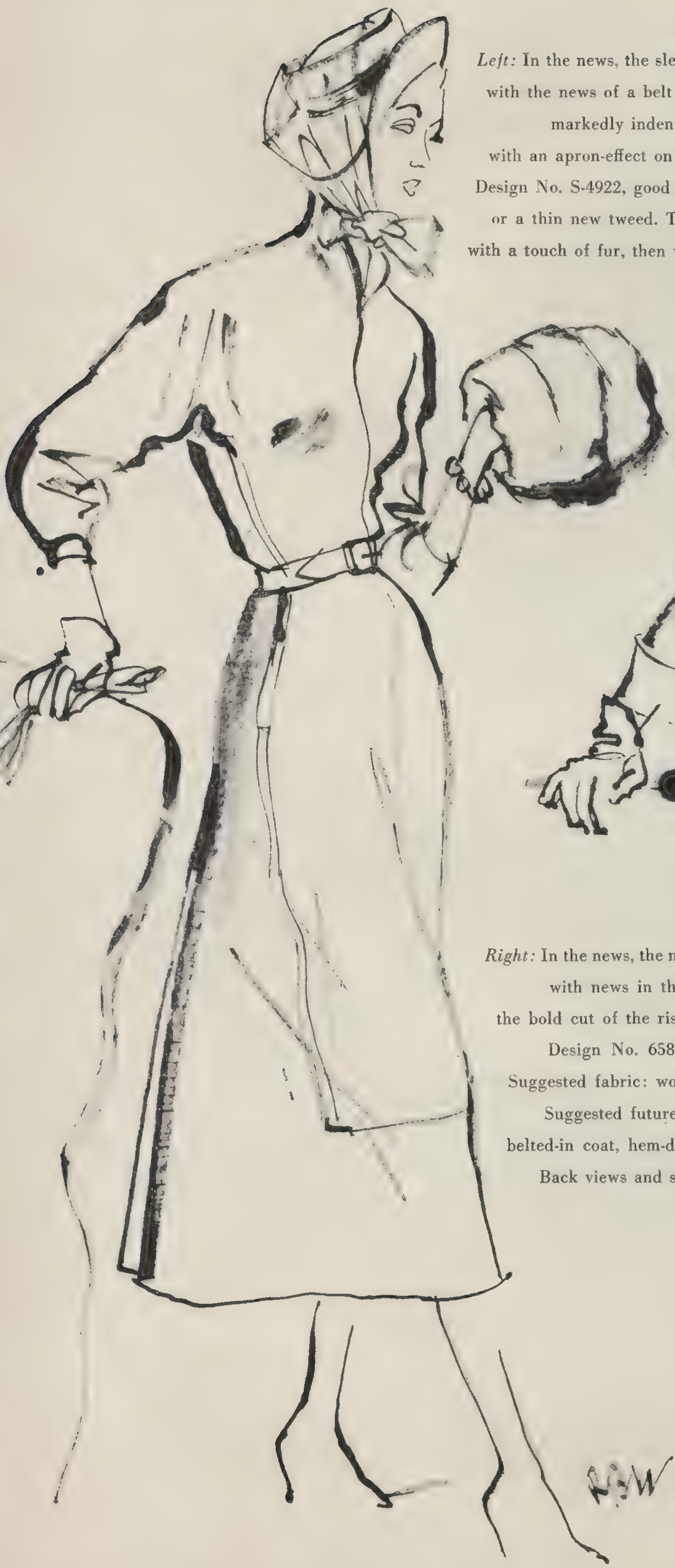
Skirt-lines, slim to full

Right: In the news, the coat-dress, with a belt for news, with widened sleeves, mildly full skirt. Design No. 6584.

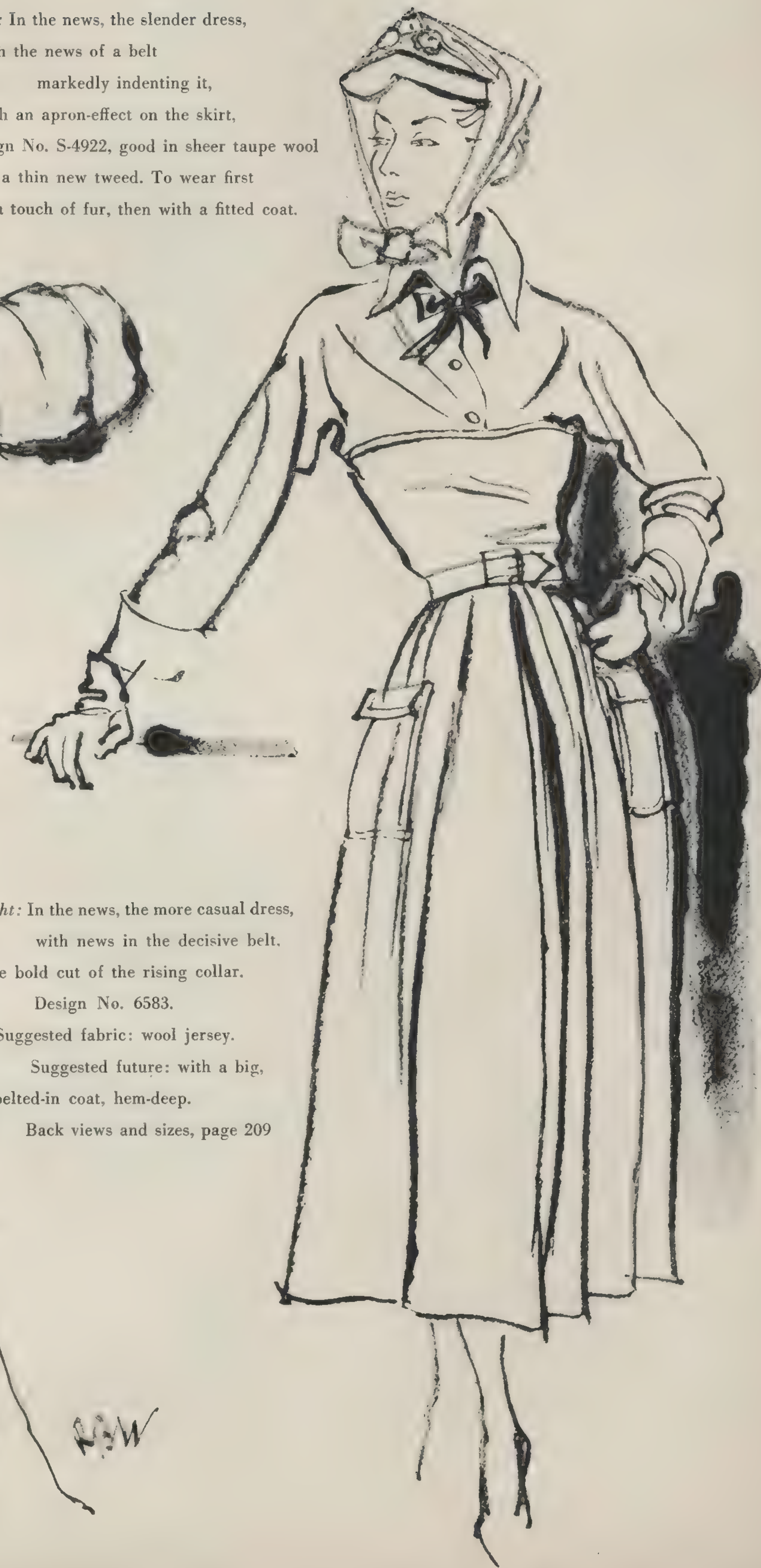
To make or have made, perhaps in navy-blue velveteen; to top with a long, bulky coat, belted in, too.

Left: In the news, the late-day dress, with news in its closely buckled belt, with a tapered, draped-to-slimness skirt, an easy bodice.

Couturier Design No. 455. Suggested fabric: smoky-toned satin; coat: a pyramid shape, less than long.



Left: In the news, the slender dress,
with the news of a belt
markedly indenting it,
with an apron-effect on the skirt,
Design No. S-4922, good in sheer taupe wool
or a thin new tweed. To wear first
with a touch of fur, then with a fitted coat.



Right: In the news, the more casual dress,
with news in the decisive belt,
the bold cut of the rising collar.
Design No. 6583.
Suggested fabric: wool jersey.
Suggested future: with a big,
belted-in coat, hem-deep.
Back views and sizes, page 209

MRS. ALEXANDER BODSEN RHEA

The cardigan idea... Young fashions, young prices

The cardigan idea comes into its own again; its easy elegance makes news, makes conversation right now. Here, young, dark-eyed Mrs. Alexander Rhea, in the cardigan idea times five. *At right*, the cardigan coat again. A glimpse of a black-and-white wool cardigan suit by Junior Deb; $50. Saks Fifth Ave.

The former Suzanne Menocal, daughter of Rear Admiral and Mrs. George Menocal, wears here a spectacular new cardigan coat—supple Laskin mouton dyed bottle-green, bound, as a sweater is, in grosgrain. $295 plus tax. At Esther Dorothy; Jay's.

Cardigan blouse of grey worsted jersey worn by Mrs. Rhea. $13. Dark green velveteen cloche, $30. Velveteen skirt; $18. All, at Lord & Taylor.

Late-day cardigan: braid-touched black velveteen. By Ceil Chapman, $30. Bendel's Young-Timers. Adelaar blouse beneath, $10. At Bonwit Teller.

The beloved cardigan sweater, worn here as the classic that it is, by Mrs. Alexander Rhea. Navy-blue worsted wool, by Jantzen; $13. From Bloomingdale's. Richelieu pseudo pearls. $7 plus tax. Altman.

FRANCES MCLAUGHLIN

Passwords to good buys

CAPABILITY. Men's-wear suits, for all/every year, are made of new, softer cloths, in new, soft lines. Checked wool suit by Nathalie Nicoli. $80. Carson Pirie Scott. Taupe felt pillbox, $20; calf bag by Dofan, $60 plus tax. Lord & Taylor.

DETAILS. Present examples: the pipings, facings, paired cloths. Suit by Adele in grey-and-yellow and grey Hoffman California wools (the colour combination, a boast for blond or grey hair). $75. Grey felt hat, $13. Both, Bonwit Teller.

CUT. Always-early thought for figures, for fashion. Here, a slanting, small-waist closing to the jacket, a thin length of skirt. Suit of deep green Botany wool gabardine, by Kay Saks. $80. Burnett's. Velveteen beret. $4. Arnold Constable.

CLOTH. Here is a worthy instance: beige wool jersey with a heather-y look; cloth of long fashion life, cut in easy lines. By Connie Foster in Ducharne jersey. $50. Franklin Simon; Kaufmann; J. W. Robinson. Hat by Mme. Pauline. $25.

PERENNIAL. Among the better cases, the evermore shirt-waist dress. This one of rust rayon gabardine, by Queen Make. $13. Altman. Cloche, grey felt, draped in rust-colour antelope suède. $15. Brown calf bag by Surrey. Both, Lord & Taylor.

BALKIN

VERSATILITY. Prize for separates that make their own costumes. The shirt might take a rough tweed skirt; the skirt a velveteen, a felt jacket. Yellow wool flannel shirt, $13; brown wool flannel skirt, $9; by Koret of California. Saks 34th.

"FANTASY ON STAGE," TWO-COLOUR CHINTZ, A EUGENE BERMAN DESIGN, BY GREEFF FABRICS

Decorators' schemes:

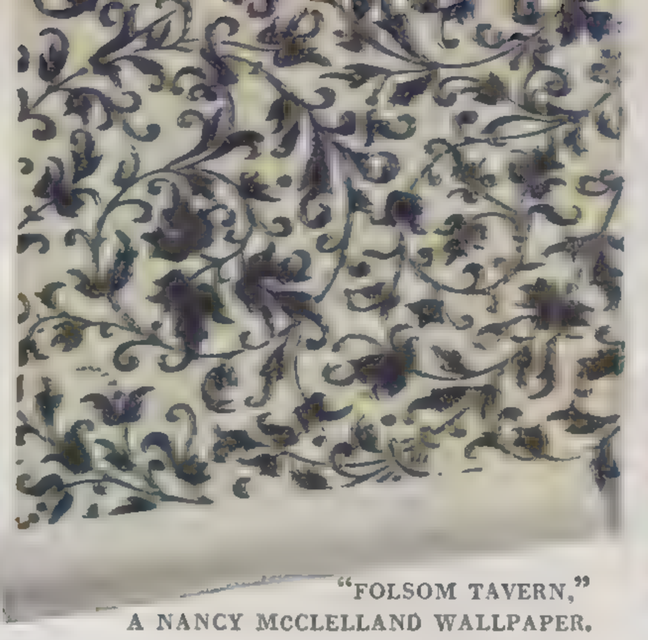
New materials; fresh colours

There is news this autumn in the blooming of floral patterns in fabrics, wallpapers, rugs and carpeting, small or large, scattered or massed all over. (See, *opposite page*, the "Mille Fleurs" wallpaper design in the Hobe Erwin room setting.) News in the rising importance of rich silks that are patterned but not printed: tone-on-tone cloths; brocades, which are having an influence on wallpaper designs; in addition, taffetas, matelassés, Jacquards, imported and American-made, faithful reproductions and fresh designs. News in the family of formal prints based on classical themes (Grecian urns and figures, Empire and Regency notes); chinoiserie papers, especially the grey-and-white. Much news in black-and-white fabrics. News in the increase of documentary fabric designs repeated in wallpapers, charming for provincial rooms. Current news in such free contemporary patterns as the "Fantasy on Stage" chintz, *above*. On the opposite page and the next, we show material samples, show how four decorators created settings around such materials.

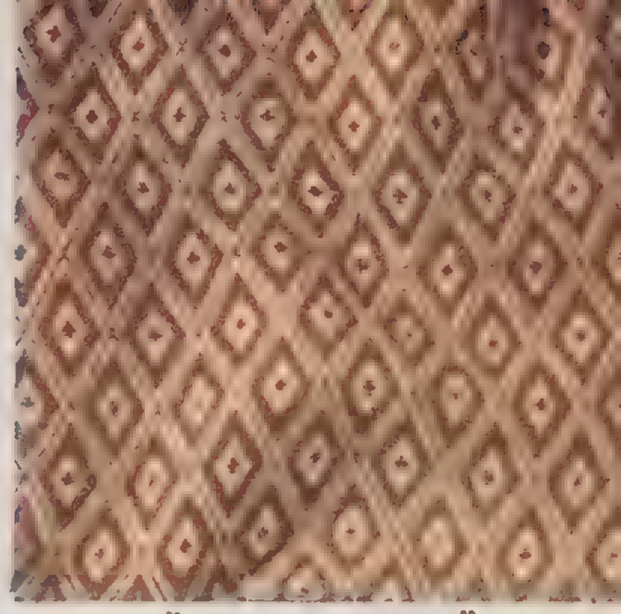
Opposite page: *In the setting created by Hobe Erwin to show an effective use of his new wallpaper (massed, life-size flowers in mauve-cast reds), the rose-red drapery is Cheney satin; the window curtains, organdie, from Arundell Clarke; in the foreground, two black* papier-mâché *chairs; by the window, Edwardian brass chairs. The McMillen setting was conceived around the main decorative note of the huge, high, wallpaper-covered screen; the long, black-lacquered, Ming Dynasty table comes from Charles R. Gracie & Sons; the white porcelain cock, which has been turned into a lamp-base, from Frederick Victoria. The Dorothy Liebes window blinds, narrow slats of natural bamboo, are interwoven with wool chenille threads in off-white and water-green, echoing the carpet's water-green tone.*

"SCOTCH ROSE" CHINTZ. CREEFF FABRICS.

"WEDGWOOD" CHINTZ BY PATTERSON FABRICS.

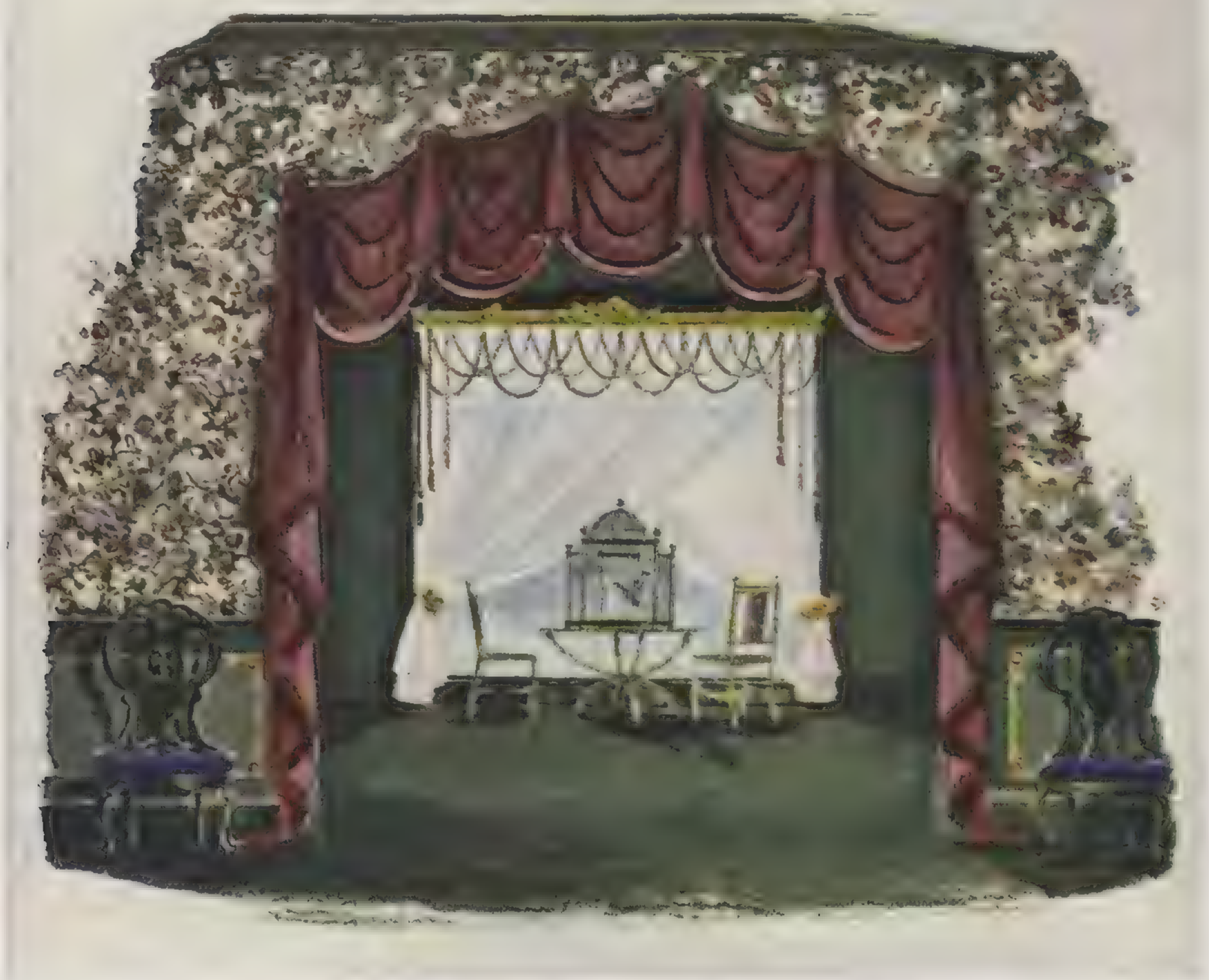


"FOLSOM TAVERN,"
A NANCY McCLELLAND WALLPAPER.



"CHANTILLY LOZENGE,"
FOR UPHOLSTERY. DIAMENT.

"SPLIT BAMBOO," PLASTIC WALL-COVERING.
KATZENBACH & WARREN.

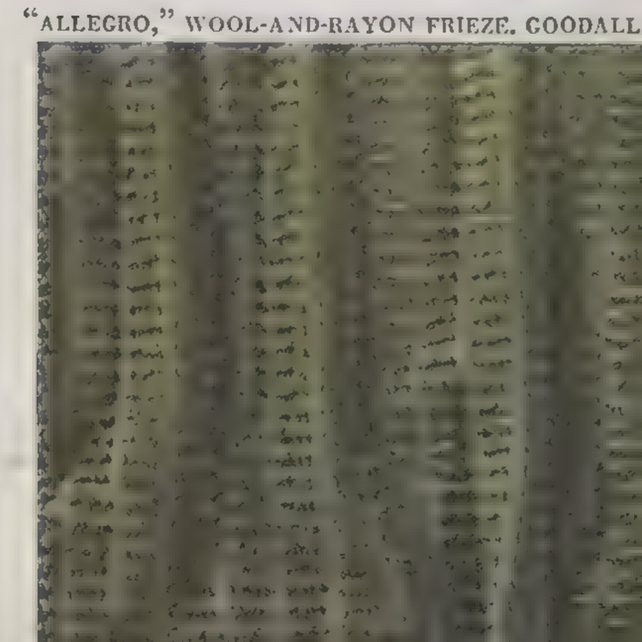


SETTING BY HOBE ERWIN; HIS "MILLE FLEURS" WALLPAPER DESIGN.

"CORNELIA," DOCUMENTARY CHINTZ.
BRUNSCHWIG ET FILS.

"TRACERY," FORMAL CHINTZ BY PATTERSON.

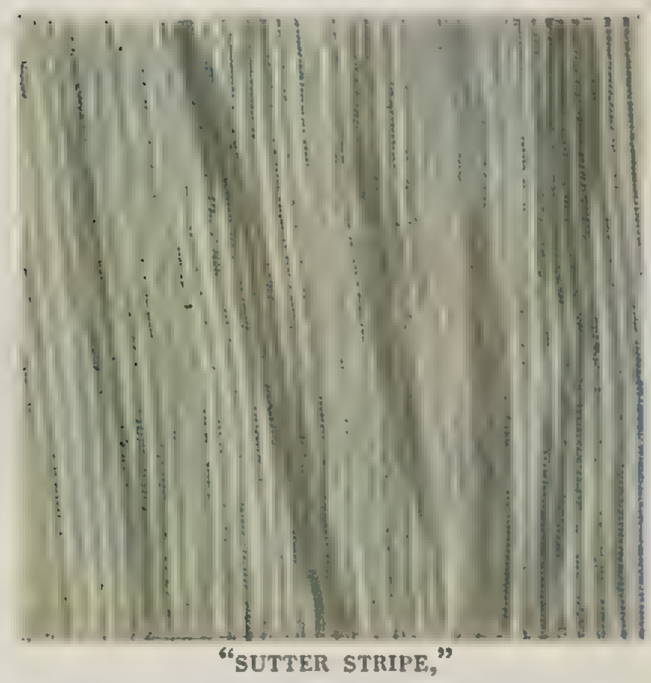
"ALLEGRO," WOOL-AND-RAYON FRIEZE. GOODALL



McMILLEN SETTING;
ON THE SCREEN,
KATZENBACH & WARREN
WALLPAPER.
WOOL-THREADED
BAMBOO BLIND
BY DOROTHY LIEBES.

SCHUMACHER FABRICS IN A CONTEMPORARY SETTING DESIGNED BY MULLER-BARRINGER.

"SANTA BARBARA BOUQUET,"
SCHUMACHER "49ERS" CHINTZ.



"SUTTER STRIPE,"
ONE OF SCHUMACHER'S "49ERS" FABRICS.

RUBY ROSS WOOD DESIGNS
A LILAC BEDROOM
USING MARGARET OWEN
WALLPAPER.

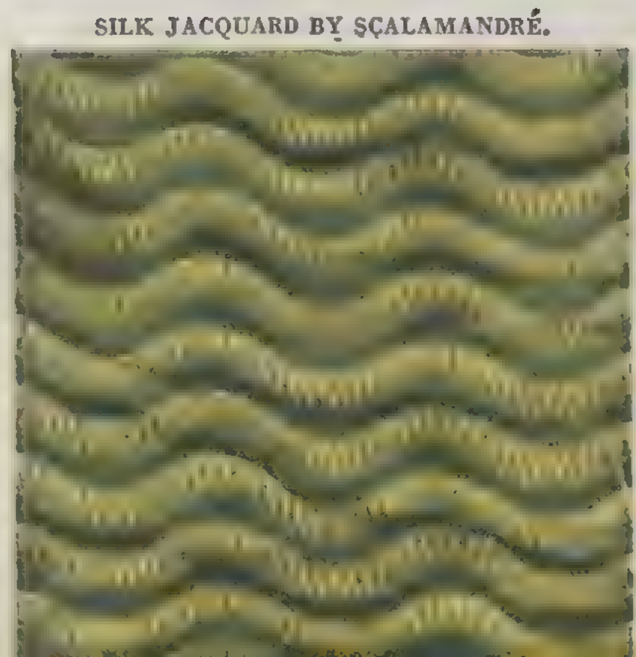
OLD FLORAL, NEW VERSION. FIRTH CARPETING.

UPHOLSTERY SILK DAMASK; PATTERSON.

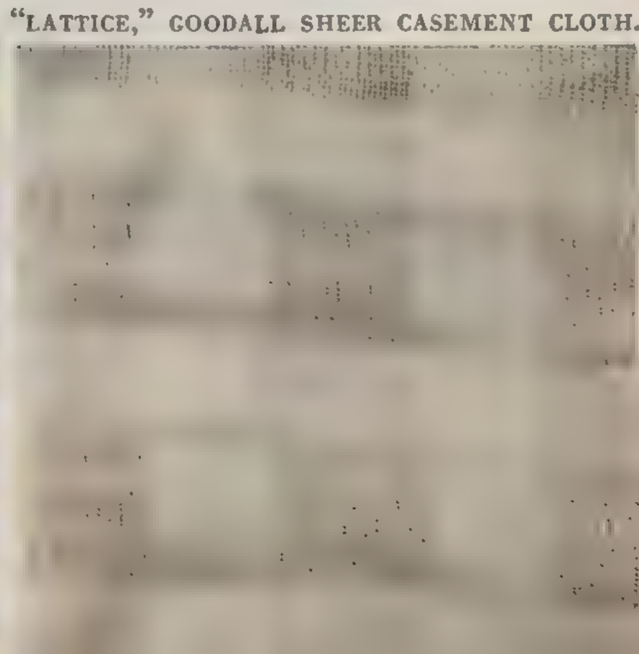
ITALIAN SILK DAMASK. FROM OKEN.

"PEACOCK," WALLPAPER
AND MATCHING CHINTZ. DIAMENT.

"SERPENTINE-STRIPED
SILK JACQUARD BY SCALAMANDRÉ.



"LATTICE," GOODALL SHEER CASEMENT CLOTH.



"EMPIRE FLOCK" WALLPAPER,
RED ON RED;
ALSO IN OTHER TONE-ON-TONE COMBINATIONS.
BY PIAZZA PRINTS.

In the contemporary living room designed by Muller-Barringer, a glimpse of which is shown on the opposite page, the muted colour scheme was keyed to the printed hemp curtains drawn across the curved window wall. The curtain pattern, "Strip Fields," won a prize at The Museum of Modern Art. This fabric and the shaggy wool rug ("Steinway") are both from Schumacher. The walls are of Muller-Barringer's patented "Checkwood," a flexible plywood panelling; the two-part, free-form table from the same designer. In the lilac-toned bedroom, designed by William Baldwin of Ruby Ross Wood, the carpet is from the Stark Carpet Corporation; pink-lilac satin curtains from Stroheim and Romann; blue-lilac velveteen bedcover from Johnson & Faulkner; the lamp shade, Ward & Rome. The bed, an antique.

Decorators' schemes: *continued*

News to note in colour, as shown in the decorative materials appearing this autumn, as used by distinguished decorators (examples on the page opposite and the preceding page): The revival of the whole range of lilaceous tones, played together, looking so fresh and elegant they suggest the beginning of a new mauve decade. The lilac bedroom setting, *opposite*, composed around Margaret Owen's pale mauve wallpaper called "Giroflées," shows the delicate loveliness of pink-cast lilac tints chiming against blue-cast ones, with the only variation the light green stalks in the floral wallpaper. From a similarly mild and clear palette, the citron yellows, the turquoise tones (incoming as fashion notes, too). Colour schemes that include grey are being seen increasingly: Wedgwood patterns in terra cotta, grey and white; grey or black on white; deep colour on grey; all in a mood of quiet formality. On the two following pages, photographs ofsome of the new black and white decorating materials from the wealth now at hand; on page 204, floral floor coverings; on page 205, towels and tiles.

Black-and-white... the new colour

Wallpapers, fabrics, looking fresh, pointed, contemporary, because of their black-and-whiteness. On the chair, "Bow Knot," a handprinted fabric; Arthur H. Lee. Directly behind it, "Chintz Swag"; Arthur H. Lee. Right of "Chintz Swag," "Damask"; Louis Bowen. The small piece of wallpaper, "Classic"; A. H. Jacobs. Far right, "Pot Pourri"; Nancy McClelland. On table, "Abstractions"; Laverne Originals. Proving the excitement of black and white with colour, Delman shoes, Van Raalte gloves.

HORST

Left side of this room: on the table, "Heirloom," a cloth in cotton, rayon, and mohair; try it against white walls, dark walls; Goodall. On the wall, "Lace," a wallpaper in grey on white, rich, delicate, formally patterned. From Piazza. The palette-like square, sample of a hand-screened print, "Masks," is made of cotton-and-linen, pure silk. Laverne Originals. Any of these combine successfully with colour.

Right side of this room: on the couch, "Sequoia Grain," a fabric by Barbara Barondess McLean, from Schumacher's "49'ers" collection. Right, behind the couch: "Mais Empire," a wallpaper on grey ground. Nancy McClelland. Left of the couch, the formal "Vendome," a wallpaper with an impressionistic air. By Margaret Owen. Colour accents to the black-and-whites, Coronet's bag, Echo scarf.

BALKIN

Pointedly moulded bodice,
a close-hipped skirt, double collar.
Forstmann's taupe wool. $110.
By "Custom Made." At Tailored Woman; Himelhoch's.
Pseudo pearls, detachable clip. By Leo Glass. Saks Fifth.

The two-piece dress, played like a soft-suit.
Forstmann's taupe wool. $110. By "Custom Made."
At Tailored Woman; Himelhoch's.
Rhinestone bow and earrings, by Coro, Altman.

Core-of-your-wardrobe dresses

to wear now, tomorrow, with a fur, later under a coat—perhaps the one opposite

Straight and narrow,
but for the flirt of peplum,
the curve of the baby shawl collar.
Ducharne's light grey wool, $125.
By Anna Miller.
Lord & Taylor; Himelhoch's.

All hats on this page,
made to order at Chanda

The cardigan line; deep-throated, buttoned long and close. Two-piece dress of navy-blue Bloomsburg rayon crêpe. $50. By Paul Parnes. At the new Rosette Pennington shop. Felt hat, made to order, Chanda. Rhinestone pin, earrings, by Coro. At Stern's.

A distinguished untrimmed coat, the back fullness belted so firmly it fits as slim-as-a-princesse. Dark brown Forstmann wool, brown velvet collar. $125. By Bellciano. Saks Fifth; A. Harris. Golden-lustre pseudo pearls. $5 plus tax. Marvella. Saks Fifth. Chamois-coloured gloves, Finger Free, by Daniel Hays. $11. Saks Fifth.

HORST

New: the deep shawl collar, twice-buttoned bodice.

Dress by Sheila Lynn in Botany black wool crêpe; $35.

Saks Fifth; Jordan Marsh; Neiman-Marcus.

New: the back-swept fullness,
the apron-tuck.
Mauve, green, and navy-blue
plaid wool dress,
$35. By Sheila Lynn. Saks Fifth;
Jordan Marsh; Neiman-Marcus.

Core-of-your-wardrobe dresses

The wonderfully wearable dress, sparked with newness

New: wool, woven with metal. Here, a silvery
thread in Cohama's pinky-beige wool.
Late-in-the-day version of the shirtwaist dress,
$40, by Sheila Lynn.
Saks Fifth; Jordan Marsh; Neiman-Marcus.
Coro pin and earrings. Stern's.

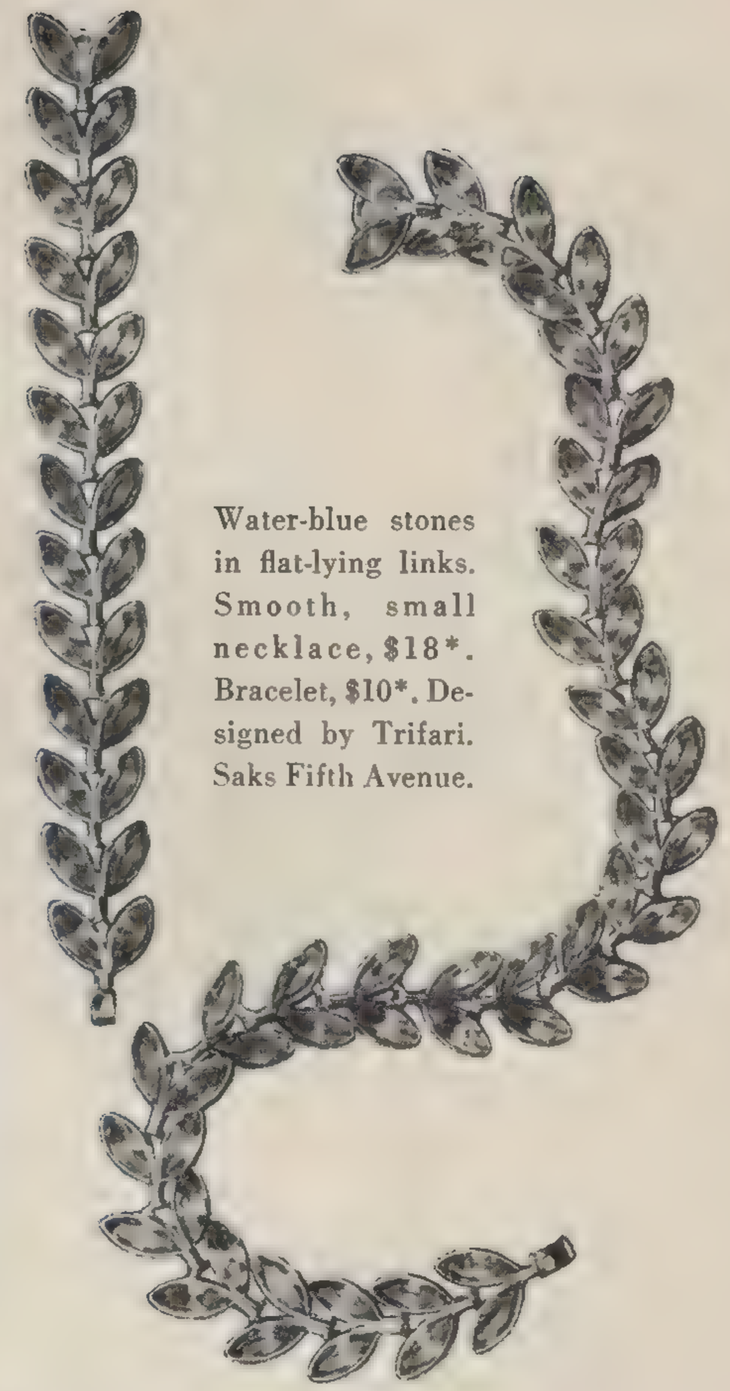
New: the deep V,
the open shawl collar,
the almost plastered closeness
of the bodice, and the
colour and cloth; dark brown
worsted flannel by Miron.
$55. Claire McCardell design. Lord & Taylor; Jordan Marsh.
Gold-plated metal bracelets, $3 plus tax. By Coro. Saks 34th.

New: the wide, wide band,
which interrupts texture, not line.
Serenely shaped princesse dress,
black Hockanum wool, with rayon faille band.
$50. By Martini.
Jane Engel; Jordan Marsh.
Grey velvet turban, made-to-order Chanda.
Dawnelle beige cotton gloves,
$5. Bonwit Teller.

New: beige with a green cast.
Immaculate, clear-line after-five suit
in Hafner's rayon satin. $60.
By Ben Barrack.
Bendel's Young-Timers. Jordan Marsh.
Rhinestone pin, earrings,
by Coro; Altman.
Dawnelle gloves, $5. Bonwit Teller.

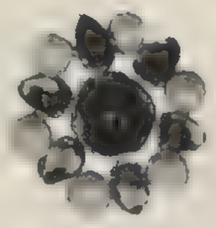
BALKIN

Watchworks on silk, by Vera, $5. Lord & Taylor.

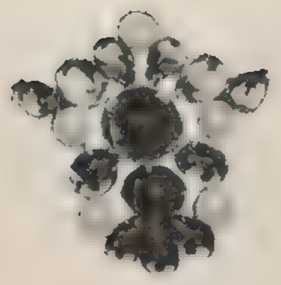


Water-blue stones in flat-lying links. Smooth, small necklace, $18*. Bracelet, $10*. Designed by Trifari. Saks Fifth Avenue.

Blueprint blue



One last word *re* colour: watch for the steady new beat of blue. Notes ranging from turquoise to sapphire to the truest of blues—blueprint-blue silk scarfs as here. One final thought as to how you might wear the blues shown on this page. The scarfs: with grey flannel, black tweed, with solid expanses of eggplant, brown, taupe, with heathery mixtures of tweed. The water-blue jewellery above: as fragments of colour, wonderful with grey; delicate enough for late-day, evening. The series of sapphire-coloured stones mixed with pseudo pearls, at left: a jewel at a time, with almost anything from blue linen shirt to evening dress.



Stones the colour of larkspurs; and pseudo pearls. Earrings, $6*. Pin, $5*. Bracelet, $10*. Large pin, $8*. By Kramer. At Saks Fifth.

*Plus Tax

House plan on silk. By Vera, $5. Lord & Taylor.

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FRENZY · JET · TOUJOURS MOI · TZIGANE

NEW FASHION FOR THE ADULT YEARS

(Continued from page 165)

HORST

Adult and becoming; its slim, sloping lines, wrapped-to-the-back surplice. Onondaga rayon and wool bengaline, by Eta, at Lord & Taylor; Neiman-Marcus; Wm. H. Block; Bonwit Teller, Phila. Marten scarf, Esther Dorothy. Toque, to order at Chanda.

One of the most important of these designers is Madame Eta, whose clothes we show you on pages 164-167. Madame Eta *likes* to design for the adult. For the woman who is completed, who has "arrived" in her life, her career. The woman who is no longer doubtful or hesitant about clothes, and, chiefly, the woman who is grown-up-and-glad-of-it.

As a young woman in Hungary, Madame Eta spent five years studying in life class—a chance happening for which she has thanked her stars since, for she has come to the conclusion that knowledge of the human body is *essential* to good designing. Good taste, imagination, and the ability to cut are not enough. The figure is what it *is*, in spite of—we quote—"the exquisite and attenuated drawings in fashion magazines." In real life, even violent reducing can't "air-brush" out a rib cage, or a pelvis, or elongate the distance between rib and hip, ear and shoulder. Once one has accepted the fact of imperfection, much can be done to create an illusion that "things are otherwise."

For choice, says Madame Eta, any designer would prefer to dress each woman individually. But that is couture, and means couture prices. Instead, Madame Eta designs for about five women. Five types. From then on, it is up to the woman to "recognize" her own dress or suit. One type, Madame Eta says, looks slimmer, more elegant, with a high neck; one with a low. A full or straight skirt? How can one say . . . where is her weight distributed, what is her height, how is she balanced? Materials, colours? Tell me her life, what she does, the colour of her hair.

But for all that, Madame Eta's collections are distinguished by certain traits. Her waistlines are famous. While they vary—a belt, a button, a bow—basically they are wrought, engineered, darted, to diminish and elongate and indent. *Somewhere* in every dress will be a longish, narrow plane. Perhaps the waist, or the hips, or the side fall of a skirt, or an unbroken fall from nape to hem. She shows few plain, high, round necklines. Nearly all have a fold, a line, a deliberately shaped collar, intent on "doing something" for the throat.

There will inevitably be a good deal of grey, grège, taupe in her collection. A pull-away from the engulfing black, which is *not* always best-for-the-older-woman. Her bodices, which often look closely moulded, are invariably "easy." Her personal love of material shows in her collections. Her pairing of cloth and cut is subtle and good, and she feels strongly that the *colour* and the cloth must be "happy together."

These clothes are not inexpensive: but they *are* sound investments. (In stores across the country.)

"Collecting compacts like these is an exciting idea," . . . says Rita Hayworth

RITA HAYWORTH
As Carmen
In the Columbia Technicolor
Motion Picture
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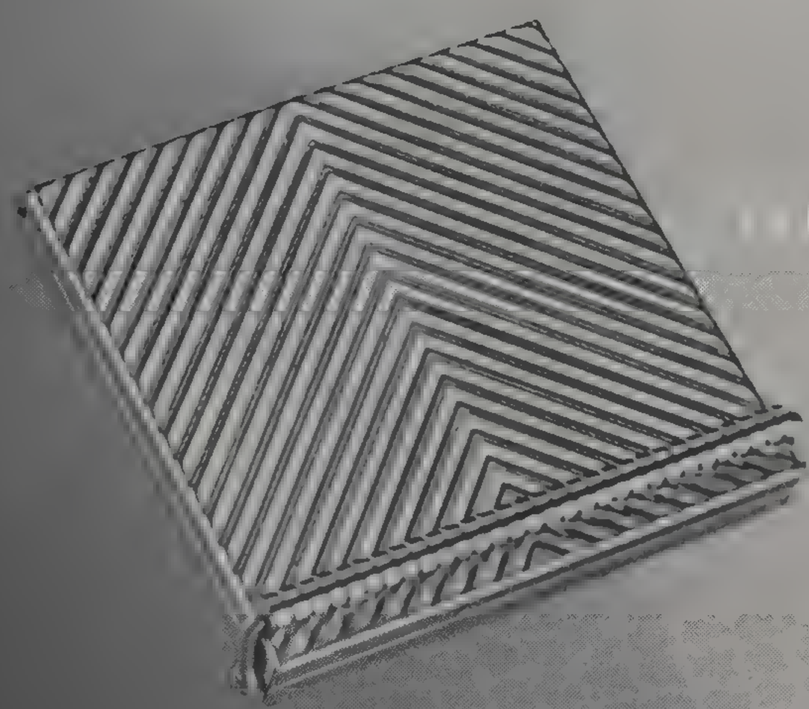
LUCKY PURSE**



A decorative bar that opens or closes with a flick of the finger.

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Hand in hand with fashion

THE DELICATE SHOE

On this page, five shoes designed (as proven by shape and/or material) to be put on in the afternoon, to wear with late-day dresses. Here are quietly elegant simplicities; fashionably narrowed toes; Louis heels high to medium; frosty black taffeta; suède touched with satin.

Five-o'clock shoe, black suède, with a peak at the throat, a strap at the ankle, a medium Louis heel. By Penaljo. $13 at Lord & Taylor.

Black suède opera pump with a slight, medium heel, to wear with anything from a fine wool dress to a damask suit. $25 at I. Miller.

The familiar opera pump presented here in black taffeta, happy thought with a taffeta-touched dress. By Johansen. $13; Oppenheim Collins.

The current news of two shoe materials together: black suède opera pump with a gleam of satin. $25. At Delman.

BAKER

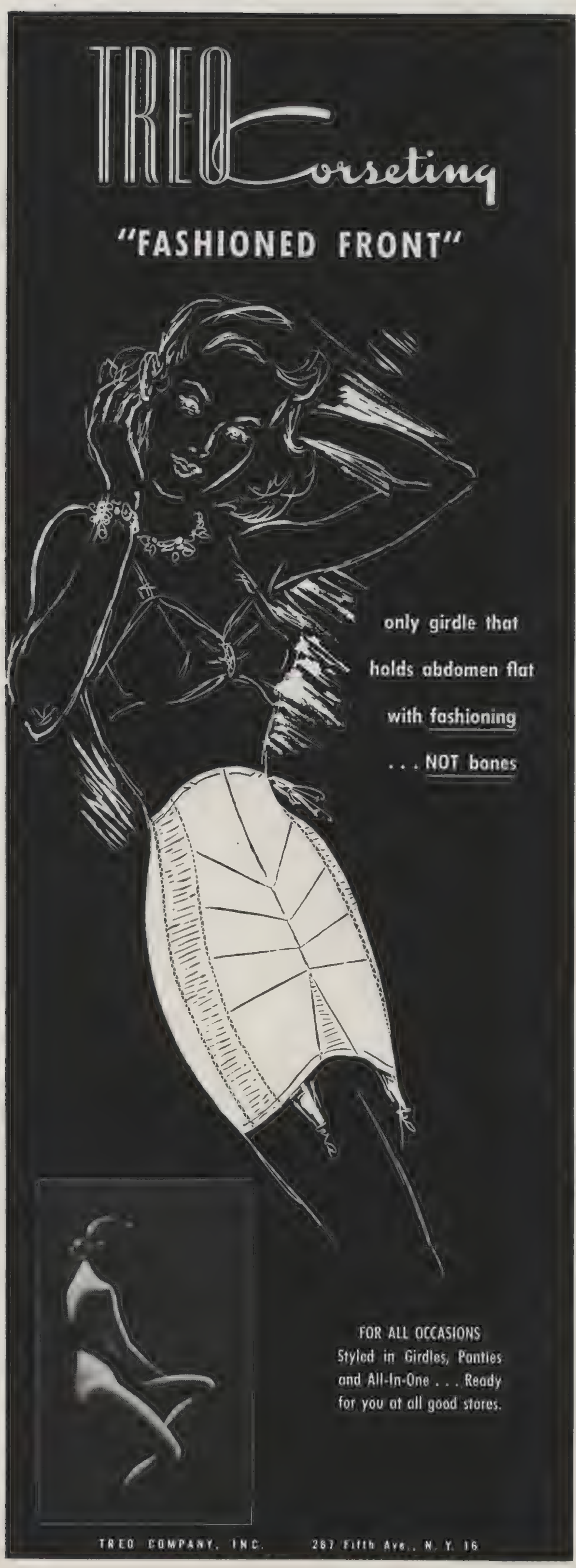
Black satin opera pump to gleam below black taffeta, black-and-colour brocade. Troylings, by Seymour Troy. $11. Franklin Simon.

Romanoff Easter Egg—Courtesy Hammer Galleries

Gemex Company, Union, New Jersey

TREO Corseting

"FASHIONED FRONT"



only girdle that
holds abdomen flat
with fashioning
. . . NOT bones

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Styled in Girdles, Panties
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TREO COMPANY, INC. 287 Fifth Ave., N. Y. 16

LIZARD SHOES, FOR TOWN, FOR TWEEDS

Good with town tweeds, and becoming to almost any city clothes you might wear in the hours before dark, these shoes in lizard, or lizard-and-suède. Note: it's newest to carry a calf bag instead of a matching one, with them.

Rust opera pumps
for a taupe costume,
or a brown one,
and very good with grey.
In lizard and suède.
By Customcraft. $28. Milgrim.

Opera pump in brown or black,
made of lizard and suède.
Good for afternoons in the city,
and particularly
with the season's tweed dresses.
A Selby shoe.

A young look, a young price, $13,
a brown lizard pump, with
the more-delicate-than-before look,
that is good for reptile shoes
as well as others.
By Melori. Bloomingdale's.

The Puritan buckle is the point here,
on a lizard opera pump
in brown, with a less-than-high heel,
a morning-in-town look.
By Peacock. $21.
From McCreery's.

BAKER

Again the medium heel,
this time
in a shoe made for long walks,
correspondingly comfortable.
In black or brown, in lizard.
$23. Neiman-Marcus.

BLONDE MINK BY STRAWBRIDGE & CLOTHIER, PHILA.

REG U.S PAT OFF.

FABRICS THAT SET THE FASHION PACE

Pure Silk Crepes. Faille and mossy weaves, flat crepes, satin crepes, all from the finest manufacturers. A wonderful assortment of high-fashion colors! 39 inches wide. Yd. **3.95** to **9.50**

Stiff Silk Taffetas and Grosgrain Weaves in stunning jewel tones for fabulous evening dresses, beautiful blouses and cocktail suits. 39 inches and 50 inches wide. Yd., **8.95** to **12.50**

Slipper Satins. Gorgeous solid colors and unusual two-tone jacquard weaves in both silk and rayon fabrics.
The silks, 48 inches to 50 inches wide. Yd., **15.50** to **18.95**
The rayons, 48 inches to 50 inches wide. Yd., **7.95** to **15.50**

Oneida Yarn-Dyed Rayon Taffetas. Beautiful solid color taffetas plus novelty weaves in satin stripes, changeable effects, plaids! Use alone or in combinations. 39 ins. Yd., **2.95** to **3.95**

"Star Kiss" Rayon Satin. Skinner's crepe-back satin in over twenty-five lovely colors. Ideal for blouses, dresses, linings of all types. 39 inches wide. Yd., **2.95**

Bianchini Rayons. "Dragon" Satin with a lustrous face and dull crepe back, and **"Crepe Madonna,"** mat surface crepe with splendid draping qualities. Both are Fiberset to check shrinking and stretching. 39 inches wide. Yd., **3.95**

Imported Cotton Velveteen from England. Rich and flattering for fall suits, skirts, jackets, dresses. Deep jewel tones as well as black. 35/36 inches wide. Yd., **4.95**

Rodier Woolens. "Vibroe" and **"Rodania,"** light-weight worsteds for dresses; **"Burrah,"** a lovely diagonal suiting; **"Burrahmix,"** a two-toned tweed for coats and suits. 49 inches to 52 inches wide. All pure wool. Yd., **6.50** to **10.50**
Also: **"Djersarob,"** a worsted jersey, 43/44 inches. Yd., **6.50**

"Crepe Ambrose." French worsted dress crepe especially dyed for us in a wonderful array of high-fashion colors. Sponged and ready to sew. 54 inches wide. Yd., **4.95**

French Tartan Plaids. Seven lovely Scottish-type plaids woven of pure worsted yarns. 54 inches wide. Yd., **4.95**

"Sag-no-Mor" Worsted Jersey for dresses, blouses, children's clothes. Comes in 22 beautiful colors and black, navy and white. 54 inches wide. Yd., **2.95**

Forstmann Woolens. "Oriona," "Sandretta," "Jerseen," "Australeen" for dresses, **"Patina"** and **"Duva"** for sumptuous coats. All sponged. New colors! 54 inches. Yd., **6.50** to **9.95**

Hand-Loomed Tweeds. Both plaids and solids in subtle, misty tones for fall suits and coats. 54 inches wide. Yd., **9.95**

Botany Woolens, including the famous **Botany Flannel** that's so grand for slacks, suits, jackets, skirts! **"Gabartwill,"** for suits and dresses, **"Checked Worsted Suitings"** in both small and medium checks, **"Botany's Velour Coating"** that's so light in weight, yet warm. All sponged. 54 inches wide. Yd., **4.75** to **7.95**

Viyella Flannels woven of 55% virgin wool, 45% fine Egyptian cotton. A marvelous washable fabric that's ideal for children's wear as well as pajamas, men's shirts, dresses. 36 inches wide. Solids, stripes and checks, yd., **2.50.** Tartan plaids, yd., **3.75**

SAMPLES ON REQUEST—PLEASE SPECIFY COLOR PREFERENCE

Third Floor—Some also at White Plains

McCutcheon's

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CITY STREET SHOES

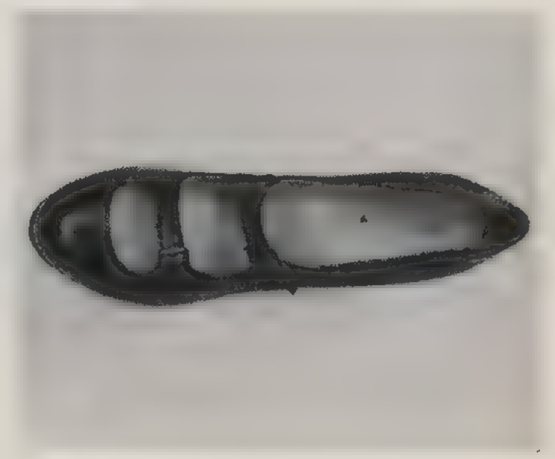
On this page and the opposite one, we show all-day shoes of basic types, to wear with suits, with coats. Almost any one of them might reasonably be the first shoe you buy this autumn, might be the start of a new shoe wardrobe. (Note the absence of ankle straps, reserved for after-five.)

Black suède opera pump with new back-interest: a heel covered by shepherd's-check wool. Made by Mademoiselle. $15 at Lord & Taylor.

Good shopping shoe, the black suède opera pump with short, sturdy heel, low, double straps. A Naturalizer shoe. $10 at Macy's.

City-minded walking shoe in black suède, with sensible heel, two buckled straps to hold it on lightly and firmly. By Matrix. $17; Stern's.

Shell-shoe with medium heel, low-placed straps. In brown calf, effective colour-note with winter navy. $12; Selby Fifth Ave.



Single-strap suède opera pump, in the mocha tone that is one of this season's best mild shades. By Barrett. $11 at Mary Lewis.

A tier of buckled straps emphasizes the essentially simple lines of this black suède shoe set on a good midway heel. About $20 at Florsheim.

The instep strap in the popular, triangular version, on a black suède shoe made by Valley. $16 at Franklin Simon.

Brown suède cross-strap shoe with the durable asset of a built-up leather heel. Made by Hill and Dale. $16 at Lord & Taylor.

BAKER

The fashion for two leathers together, here in a shoe of suède and calfskin. By Laird Schober. About $17; Arnold Constable.

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Tru Balance*

outmodes every other girdle ever created!

A *taller you!*

Tru Balance *diagonal control* improves your posture to add a new illusion of height.

A *slimmer you!*

Tru Balance flattens your *tummy* and whittles your waistline—without a pinch, squeeze or bulge.

A *trimmer you!*

Tru Balance spanks your *derriere* and molds your hips to look smaller.

A *more natural you!*

Tru Balance knows its place—and holds it. Moves when you move, and *cannot* ride up. Diagonally-set elastic panels stretch and bend as *naturally* as your skin and muscles. Only Tru Balance has this wonderful patented *diagonal control* that lets you live and breathe while it works such miracles of tactful discipline. Try one today at your favorite store.

Booklet V—yours for the asking.

Tru Balance Corsets, Inc.
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There is more to the New Look than meets the eye . . . a new comfort, with perfect figure control, so easily obtained with the Modart Modifier.

The double adjustable front section smooths the diaphragm so nicely . . . and the design of the lower section gives a beautifully sleek hip line.

The Modifier is exquisitely made of beautiful materials. You'll want to see it . . . at your favorite store or shop.

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Saginaw, Michigan

THE SATCHEL-HANDLE BAG

The basic handbag, the one that a woman will carry through most of the days of the year, has evolved as this, in shape. Luggage-in-miniature—small, neat, well-handled. Made for all practical purposes of a shining leather which neither snow nor rain will daunt. The leathers: most often, calf; quite often, alligator (news again, with tweeds). Note: the bag need not necessarily match the shoe; can be independent in colour, in leather.

One of the best buys of the handbag-year. Sound, small-shaped, well-handled. Red calf, by Jana. $15*. From Best's.

That lasting treasure, brown alligator, here in news-of-shape: pouch, small, neat. By Koret, $99*. From Milgrim.

The satchel, again, good expression of luggage-in-miniature. Brown calf, leather-lined. Handles, ribbons of leather. $45*. Mark Cross.

The double satchel with a jeweller's detail of good gilt latch. In navy-blue calf by Milch. $35*. From Bergdorf Goodman.

Small-scaled bag
capacious in practice.
In tan calf
to wear with tweeds.
By Surrey, $45*.
Lord & Taylor.

Black lizard grain,
leather-lined.
To be counted into
a wardrobe involving
tweeds, tailored suits.
$25*. Mark Cross.

In a notable colour—
warm, dark red calf—
one of the good new
other-than-black tones.
Leather-lined. By Lesco.
$33*. Saks Fifth.

Alligator again—
and almost for a lifetime.
Brown, leather-lined.
The handles adjust.
By Buchner Imports. $160*.
Bergdorf Goodman.

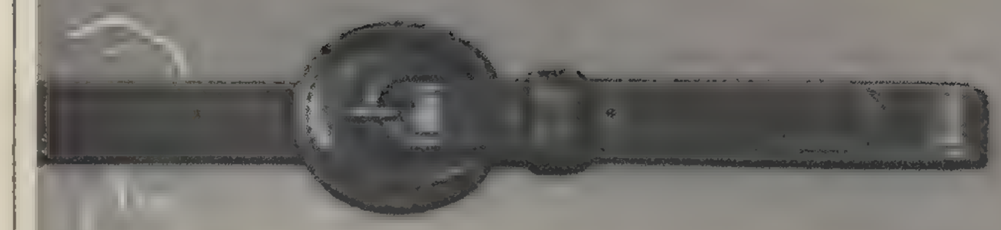
Bright young colour,
good young bag.
Red calf, definite handle,
good interior.
By Lennox, about $19*.
From Saks Fifth Avenue.

BAKER

Imported from England;
meant to wear
and wear—a handbag
almost a diagram of neatness.
In navy-blue, black calf.
By Lesco, $40*. Altman.

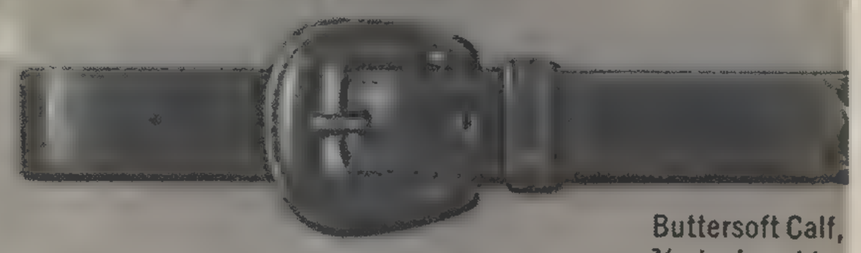
*PLUS TAX

IT'S THE



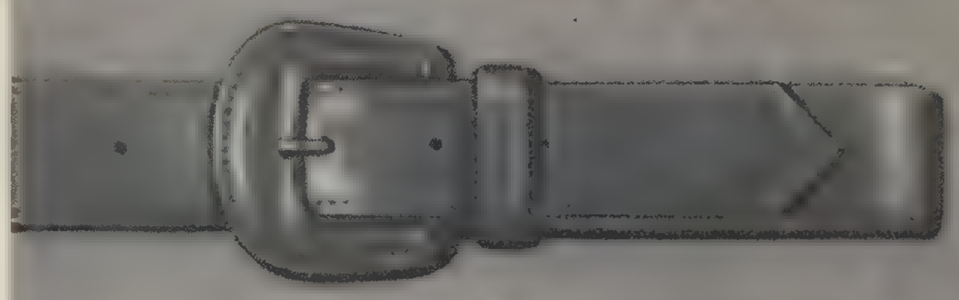
Buttersoft Calf,
½-inch wide.
In all colors.
ABOUT $1.00

MIRACLE OF



Buttersoft Calf,
¾-inch wide
In all colors.
ABOUT $1.50

THE BELTS!



Buttersoft Calf,
one-inch wide.
In all colors.
ABOUT $2.00

pliantized

buttersoft calfskin belts

by Garay

A BUTTERSOFT belt seems to melt, it's so soft! It's the richest, glowing-est, smoothest belt you've ever felt... yet its price is the low, sensible price of ordinary, hard leather belts. Secret? "Pliantizing"...an amazing new process used by Garay to give you high-cost luxury...at low-cost price. See—and touch our magnificent collection. All styles—all widths—all colors. At better stores everywhere. $1.00 to $5.00

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Tweedie Footwear Corporation
Jefferson City, Missouri

Tweedies®
ALLURING FOOTWEAR

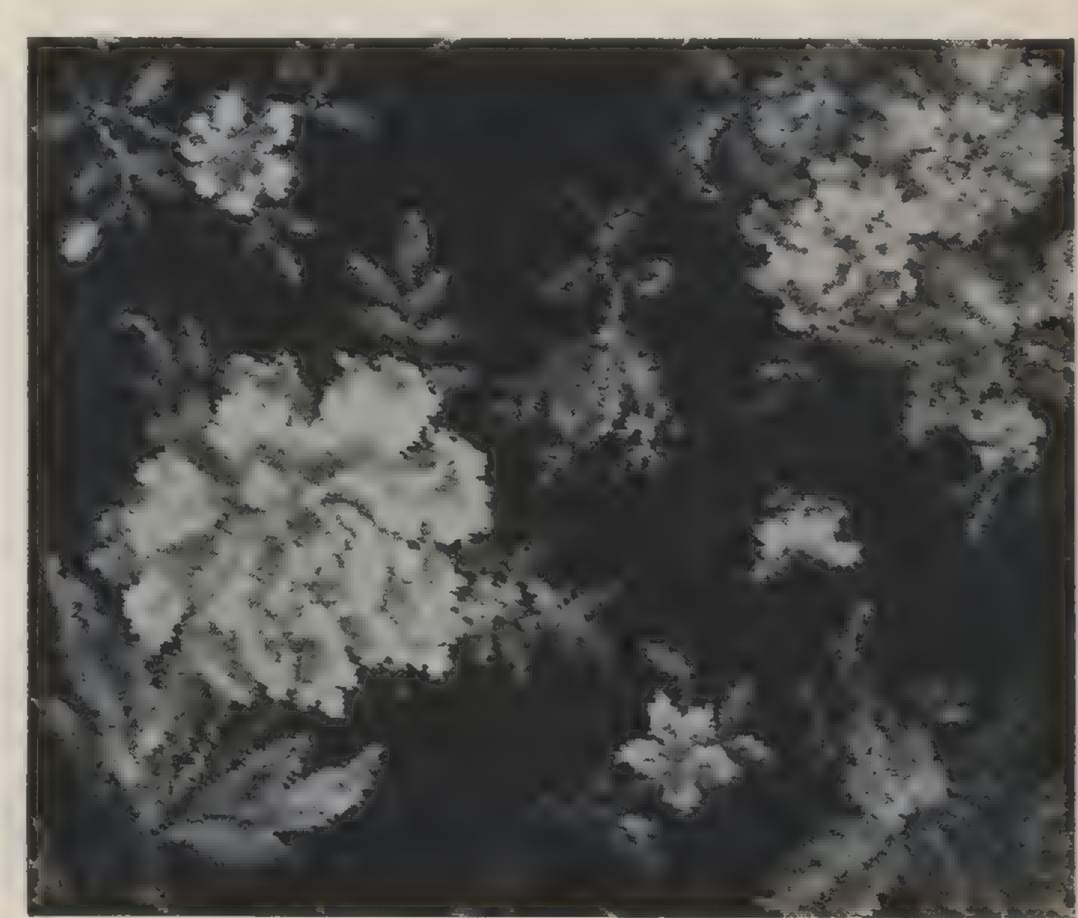
Shoemakers since 1874

FLORAL CARPETING

(Continued from page 185)

The flower-patterned floor coverings, now being revived in reproductions and new designs, range from one-of-a-kind and made-to-order rugs and carpeting to those available right out of stock, with increasing variety in the stocked patterns. More and more they are appearing in charming rooms, making an interesting shift of pattern away from curtains and upholstery down to the floor.

Detail from a modern Belgian rug of very fine needlepoint, copied from a rare Queen Anne rug. The ground is beige, the garlands faded blue, soft rose. To order at Berberyan.

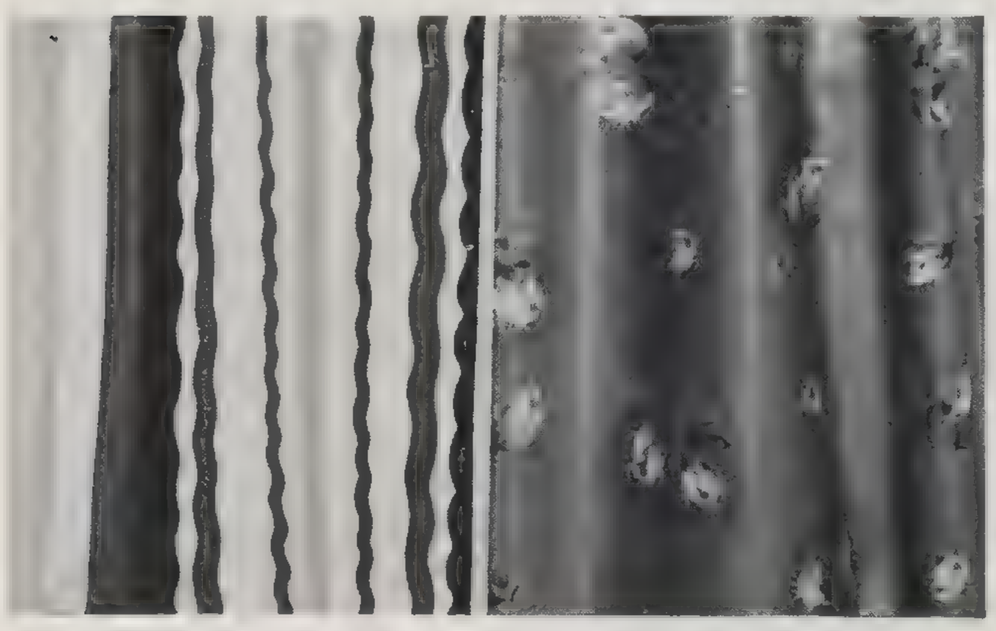


GRIGSBY

Detail from wool carpeting imported from Scotland, made on the looms of James Templeton. Flower-scattered pattern, on black, available at Ernest Treganowan. $12 a lineal yard.

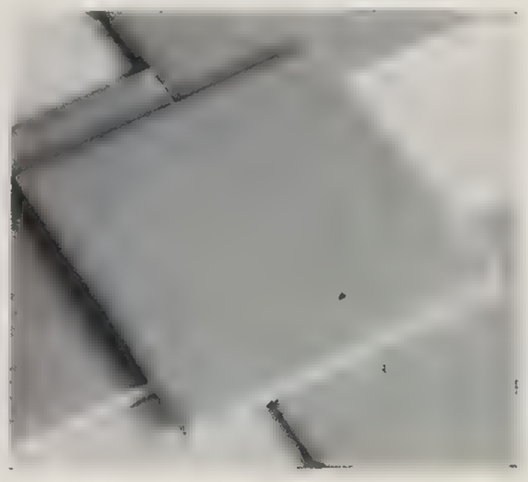
BATHROOM–SCHEME
with colour

The news is—the palette, the new range of coordinated, complementing colours for your bathrooms. The Nashua Mills branch of Textron, and the Tile Council of America, have shower curtains and tiles in colours made specifically for each other, and (*below*), towels, wallpapers, fabrics follow the colour lead.



Here, the fabrics. Left, *"Boulevard," stripe on Hampshire cloth.* Right, *"Petticoat Rose," a documentary chintz by Everglaze. They are washable, dust-proof, come in many colours. The prices, too, are a triumph, none over three dollars a yard. By the Nashua Mills division of Textron.*

Here, the tiles. Stain-proof, shell pink, or tobacco brown, to go with the brown towels, pink-bordered, at the bottom of this page. Also, in many other colours, palest pastels, deep, rich shades. To order from your tile contractor.



GRIGSBY

The towel, one of Fieldcrest's "Couple Towels," to order in dark colours with light borders, and vice versa. They go along with the colour scheme, clearly indicate ownership. Wallpaper, foreground "American Fancy." Jones & Erwin. Back, Sanitas "Knickerbocker" wall cover.

COMPACTO

French-type folding syringe

Neat! Trim! Easy to tuck away!

- CONVENIENT . . . Compacto folds quickly into an attractive, zippered pouch smaller than your purse! Tucks away in traveling bag, cabinet or dresser drawer.
- PRACTICAL . . . Held open by the polished metal frame, Compacto is easy to fill and use—easy to reverse for drying. Ten ounces extra capacity!
- QUALITY . . . Hand-finished—Fully guaranteed by SEAMLESS, the world's largest manufacturer of fine rubber sundries.

Sold at better drug and department stores. If unavailable in your community, write the manufacturer for the name of the nearest dealer.

FINEST QUALITY SINCE 1877

$3.95 COMPLETE

RUBBER SUNDRIES DIVISION
THE SEAMLESS RUBBER COMPANY
NEW HAVEN 3, CONNECTICUT

THE PATENTED-CUT
newform
REG. U. S. PAT. OFF.
SLIPS

MADE OF RAYON
Bur-Mil
FABRICS

Pretty enough to be a party dress . . . and fitting you as if made-to-measure with modeled bust and full-fashioned lines doing wonderful things for your figure . . . See how adorably Newform has adopted Fashion's fancy for ruffles running provocatively around the bottom . . . Both slips also have Newform's Nylon-fagotted seams for strength and neatness . . . Fagotted trim at left and lace trim at right come in Pink and White, sizes 32 to 40. $4.98

Ask for these Slips at the better Stores or write to
NEWFORM SLIPS, INC., 36 East 31st Street, N. Y. 16, N. Y.

DISCOVERIES IN BEAUTY

COLLECTOR'S ITEM—this gold-like compact by Volupté. An open-or-shut case of what a handsome powder cache can be. Its most important feature: the Swinglok closing, a bar that holds or releases at the flick of a finger. Altman.

FRAGRANT STORY by Schiaparelli, or ten little sponges and how they grew: each of the coin-size discs shown here fluffs into a scented wash cloth when moistened. Newest, nicest way to give yourself an *en-route* freshening. At Bonwit Teller.

PREVIEW OF A NEW COLOGNE: Prince Matchabelli's long-remembered Stradivari essence, now a Cologne Parfumée as well as a perfume. Result: magnum version of the crown bottle holds enough for splash applications. At Lord & Taylor.

FAMILY PORTRAIT—new members of the Lenthéric family are, from left to right: Finishing Touch, perfume for the hair; Dark Brilliance Bouquet (note the strong resemblance between bottle caps—they are atomizers designed by Lenthéric); fragrant guest soaps in a pretty cylinder; and, down in front, the pretty Purse Flacon. At Saks Fifth.

BEFORE YOUR EYES—this mechanical aid to beauty will curl your lashes, then collapse into a compact little "nothing" to carry easily in a purse. The new folding Kurlash with a removable rubber cushion. At Saks Fifth.

MIEHLMANN

BEAUTY, BLENDED TO ORDER. The shell case above holds a generous measure of Chromoblend foundation—Jacqueline Cochran's smooth, tenacious foundation, individually palette-mixed to your colouring, hair, and favourite fabric tones. Lord & Taylor.

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Golden Sprays on Golden Snake Chains, accented with simulated Jewels Magicut† to reflect the light and color of precious gems ... in Emerald, Ruby, Sapphire, Aqua, Topaz, Amethyst or Crystal.
Necklace, $30.*; Bracelet, $27.50*; Brooch, $25.*; Earrings, $25.* pair.
At Better Dept. Stores and Fine Jewelers.

† Reg. Pending

*Plus 20% Tax

Mazer Bros. Inc., 40 West 38 St. New York 1.

FURS BY CHAMBERS

PARIS TO AMERICA

(Continued from page 131)

from Dior's full, stiff, short, uneven hemline, fourteen inches from the floor—to Jacques Fath's tube skirts in which his mannequins wiggle across the floor like mermaids. Waistlines range from a Directoire high to normal. Shoulders range from Balenciaga's new, slightly square ones to Molyneux's seamless dropped ones. But the French designers come to solid agreement in hats—for the cloche (and the round, firm headline that the cloche shapes) is everywhere. Cloche-fabrics range from plush to stitched satin; they are shown with everything from early morning clothes to full evening clothes, with an addition of jewels or aigrettes, depending. . . .

There are shelf backs on coats, suits, and dresses (Dior invented them and works them intricately across the shoulder-blades to a point where they melt into sleeves). There is a flutter of cuffs; some, flapping, seal's-fin cuffs. There are winged backs on late-day dresses—standing, winged collars that soar from a deep-ish V at the back. There are stiff little capes. There are cape collars: some single, some double, some grafted onto straight-hanging coats, some just cape-collars alone, worn as wraps (adding nothing in warmth, but, rather, a precise flip to the chic of the costume).

There is a strong dip to one side—in skirts, in necklines. The slanted neckline, one of the most charming of late-day ideas in Paris, is shaped in a bodice that clings to one shoulder, dips off-side toward a deep neckline, and rises off and away from the other shoulder. There is a sense of slant in the evening dresses which bare one shoulder and swathe the other in chiffon; in late-day and dinner dresses which hang on a single shoulder strap. Skirts slant in three ways in the collections. In the occasional dipping of a hemline; in the side-sweeping, side-tying of a skirt; and, perhaps newest of all, in the diagonal line which begins below one hip and swerves across, well below the other hip.

There are, for details, the complicated worlds of detail in Dior's lampshade-shirred skirts (shown, September 1 Vogue); taffeta crinkled upon a stiff lining, made to swing, as one walks. Schiaparelli sews hoops into the hems of skirts cut only moderately wide—to hold them out in stiff, defined shapes. At Balmain, tight skirts are given the tiniest of pleats—fractions of inches which jut out from below the hips at the back, to form kick flares. In Piguet's excellent Directoire day dresses, there are tiny tucks which fan minutely from just below the bosom and on to a slightly flaring hemline. And Balenciaga's news of skirt (page 130, this issue)—one of the most spectacular successes in the Paris collections, and one which is sure to be a Paris-to-America thought-wave—is the skirt which hugs the body line, is the tightest, closest, reediest of skirts—made with a floating panel at the back. In principle, it is made like a huge box pleat; in practice, it is the secret panel which covers walking room.

The stole, as seen in Paris, is a story in itself. At Balmain, the long day stoles are meant to be wrapped around the body to below the hips—almost as Indian saris. One is yards of cloth-backed broadtail, silky enough to be wrapped in this fashion. At Piguet, his many stoles wrap the shoulders, for day and evening. Piguet uses the stole as *the* transition between a five o'clock dress and a true dinner dress (page 137, this issue) (the same dress—the difference being a stole that covers, modestly, otherwise completely bare shoulders).

There are touches of red everywhere. Knockout, fire-engine red. Molyneux spots it in little kid boots; in the bodice of a velveteen dress; in hats. There are leopard touches all through Balmain—Fath—Molyneux—leopard-touched stoles at Balmain. There are strange, muted shades of greyish mauve, greyish green, greyish navy-blue. There are beautiful shades of ruby, turquoise, amber, sapphire. There is much black shown with brown.

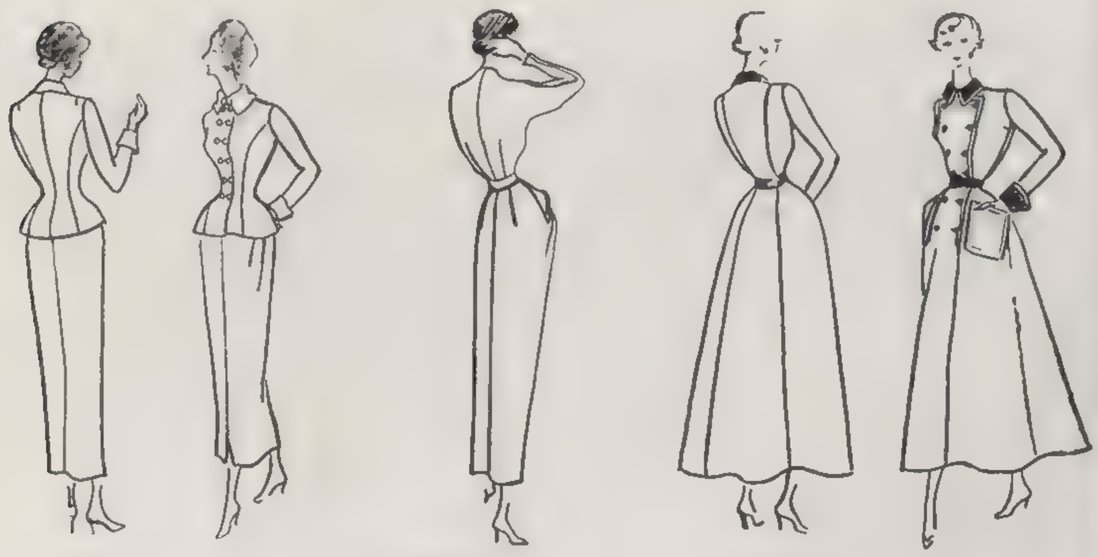
The hats, the shoes, the gloves are all details that lead to a new feeling. The boots—viewed with a large question mark by Americans in Paris—range in height from ankle-high on up to hem (page 139, this issue). They are made with a delicacy unexpected in boots—casing the foot and ankle closely, with *care*.

The hats which *aren't* cloches (and most of them *are*) are often the Directoire hats and Venetian bicornes and tricornes. There are, too, enough feathered toques in Paris to fill an aviary. There are enchanting caps; shown by Balenciaga, for late day and evening, is a thicket of carnations in every colour of carnation—ruby, pink, vermilion, cinnamon, yellow, white. One can almost whiff the clove-scent of carnations about it.

The fabrics are heavy, rich, and good. Chinchilla wool is used—probably for the first time in its history—for day dresses (they have tremendous character). There are magnificent Lyons velvets in jewel colours with grey undertoning their brilliance. There are brocades which look as though they had been hand-embroidered. There are beaded and embroidered velvets; failles so stiff and heavy that they make the cliché about your grandmother's silks come true—they almost stand alone! There is hardly a lightweight fabric in all of Paris—with one notable exception—a taffeta as light as a breath.

The jewels are gaudy and heavy and magnificent—Middle East in feeling. Great stones of imitation rubies combined with amethyst and topaz. Strings of square and pear-shaped stones strung together. Ropes of brilliants and sapphires that loop around the shoulders. Ropes of various sizes and various coloured pearls combined in one string. Designs and colours and shapes of stones that seem to have been taken out of Byzantine paintings. (Coming, in colour, October 1.)

DESIGNS FOR DRESSMAKING



S-4921 455 6584

Other views of the suit, page 173. Design S-4921, sizes 12 to 20 (30 to 38). For size 16 use 3 yards of 54" material.

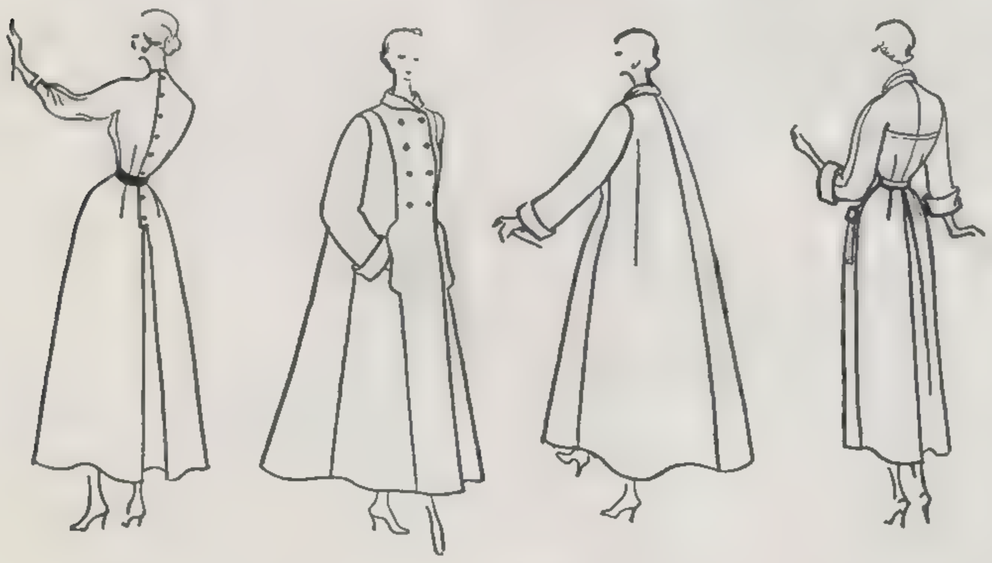
Back view of the dress on page 176. No. 455. Comes in sizes 12 to 20 (30 to 38). Size 16 needs 4 yards of 39" material.

Design 6584, page 176. Sizes 12 to 20 (30 to 38), 40, 42. Size 16, 3⅛ yards 35" material. Collars, cuffs, ¼ yard 35".

450 451

Details on the cover suit. Design No. 450, in sizes 12 to 20 (30 to 38). For size 16, 6⅛ yards 48" material.

No. 451. Front view of this dress is on page 174. In sizes 12 to 20 (30 to 38). Size 16 takes 5⅜ yards of 39" material.



S-4922 S-4923 6583

Back of the dress on page 177. No. S-4922. In sizes 12 to 20 (30 to 38). For size 16 use 3⅛ yards of 54" material.

Design No. S-4923, the coat on page 175. Sizes 12 to 20 (30 to 38). Size 16 takes 4 yards of 54-inch material.

Back of the dress on page 177. Design No. 6583, in sizes 12 to 20 (30 to 38). Size 16, 3¼ yards of 54" material.

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THE CROCHETED STRING GLOVES with pigskin palms, *above*, were shown, worn by Mrs. Lawrence Lowman, in Vogue, August 1; are available, as stated, at Anivo; are, as we did not state, made in America by Alice Morgenroth, and are not of English make, as the caption implied. We regret the omission of the American maker's name, and are glad to make this correction.

Sterling on the Sporting Scene
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HORSE HEAD PIN, cast in delicate, sculptured lines.
CROP-&-HORSESHOE PIN, for correct sports wear.
BIT BRACELET, crystal, hand painted horse heads.
AVAILABLE AT FINE STORES
Made by B. A. Ballou & Co., Inc., Providence 2, R. I.

CYPRUS, DEBATABLE ISLAND

(Continued from page 156)

iron architecture, vaguely Swiss in intent but unmistakably English Colonial in execution, wealthy Egyptians, and less wealthy British officials, strive desperately to maintain the standards and atmosphere of a suburban golf club.

A SURREALIST QUALITY

It is the visible remains of a period at the beginning of the Third Crusade which lends to Cyprus its almost surrealist quality. The island at that time was enjoying or, perhaps more accurately, undergoing a period of temporary independence. An obscure member of the Imperial family had recently declared himself the sole sovereign of the island, which he proceeded to misgovern and exploit to his heart's content. By the wretched inhabitants and the central government in Constantinople his arbitrary actions were resented but uncontested, but when he was so misguided as to try to interfere with certain members of the Third Crusade, Richard Cœur-de-Lion reacted forcibly and at once. In the course of a very short campaign he overthrew the tyrant and annexed the island which, for the next four hundred years remained an isolated outpost of European feudalism, surrounded, after the fall of the Latin Kingdom of Jerusalem, on all sides by the Mussulmans. The most immediately remarkable ruins of this era are perhaps the three great castles of Hilarion, Kantara, and Buffavento, conforming closely to the romantic, Hollywood conception of mediæval strongholds.

But the churches and the cathedral of Famagusta—their towers and pinnacles, flamboyant windows innocent of glass but still retaining their elaborate tracery—create the most extraordinary impression. Nowhere is this feeling of being in two totally different worlds at once so strongly induced as in the cathedral itself. Nave, choir, triforium vaulting, Gothic piers, still provide a framework of Western Christendom, upon which is superimposed a wholly Moslem surface; coats of whitewash, rugs orientated to Mecca and the monotonous intoning of the turbaned imam. Elements, which in our imagination are part and parcel of the gothic north, are here seen in closest contacts with others which have long since become our favourite symbols for the mysterious East; the effect is as though one heard the muezzin calling in Stratford-on-Avon or encountered a camel caravan in the High at Oxford.

When fashion turns its back the secret of perfect fit lies in this beautifully shaped CONTROLEUR back panel . . . a patented feature exclusive with *Smoothie* foundations and girdles.

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THE WELLA CORP., NEW YORK

Second Quiz

Vogue's 14th Prix de Paris

based on the September 15 issue of Vogue.
Answer one Fashion and one Feature question.

FASHION QUESTIONS:

1. Plan a presentation for Vogue Patterns, using the designs shown in this issue; indicate your ideas of layout and copy.

2. Choose your own wardrobe of accessories from those shown in this issue. Explain, in terms of your own winter wardrobe, why you made your selection.

3. On page 165, Vogue presents the clothes philosophy of an older woman. Prepare a similar article, embodying a clothes philosophy for a girl of your own age.

FEATURE QUESTIONS:

1. Plan an article, such as a book report or musical records page, that you feel could be incorporated in Vogue as one of a regular series, to be published once a month. Write the article for one issue.

2. Present, in approximately 500 words, what you believe to be the part played by the average woman's college in the world of 1948.

The answers to Quiz 2 are due by November 10

Address your answers to:

PRIX DE PARIS DIRECTOR

Vogue, 420 Lexington Avenue, New York 17, N. Y.

VOGUE'S 13TH PRIX DE PARIS WINNERS:

First Prize.....Ruth Dion ..... Skidmore College
Second Prize....Sylvia Stallings ..... Bryn Mawr College
Honourable Mention
Irene Cegielka ..... Marygrove College
Donna Esther Corder..... Ohio State University
Sabina Fitzgibbon..... Barnard College
Jane Patricia Garvey..... Hofstra College
Barbara Ann Howe... Randolph-Macon Woman's College
Clare E. Lewis..... Boston University
Diana E. Lipp.....Syracuse University
Jane Ellen Murray.....Vassar College
Jeanne Van Houten..... Elmira College
Frances Wocasek.....College of St. Catherine

The above winners were chosen from a total enrollment of 1302 students from 292 colleges.

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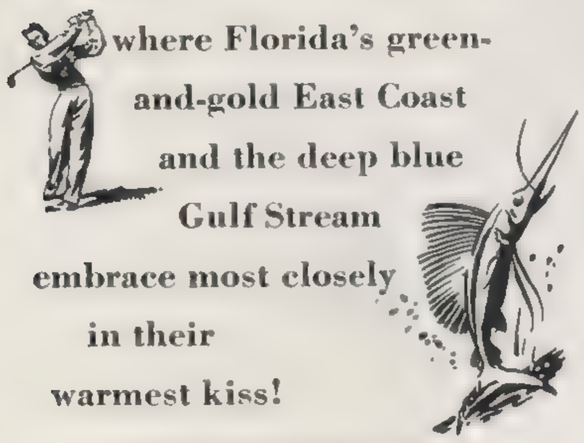

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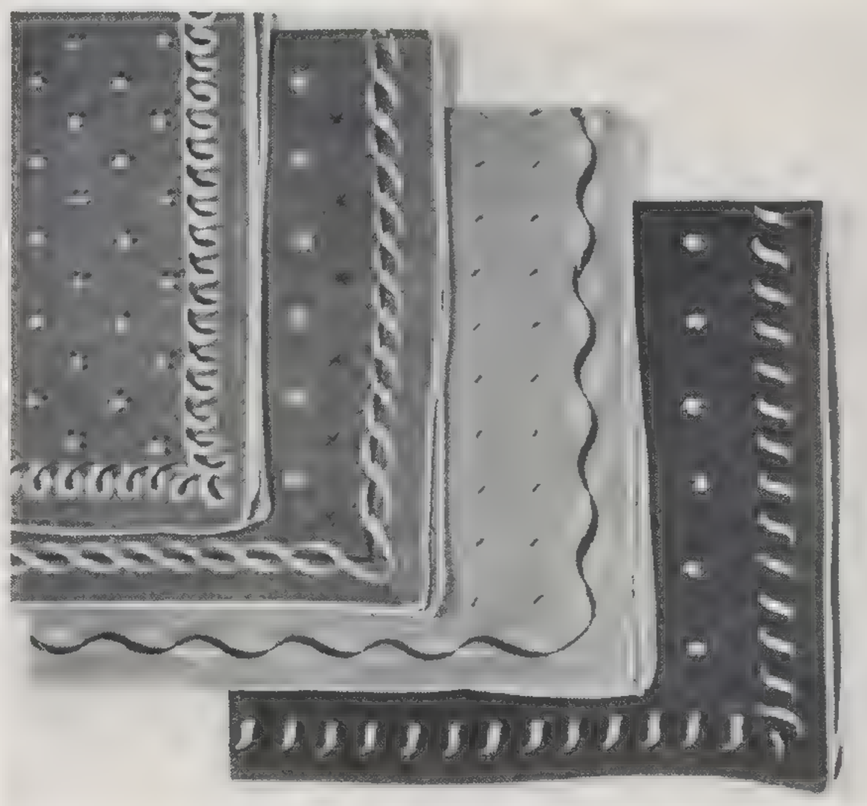

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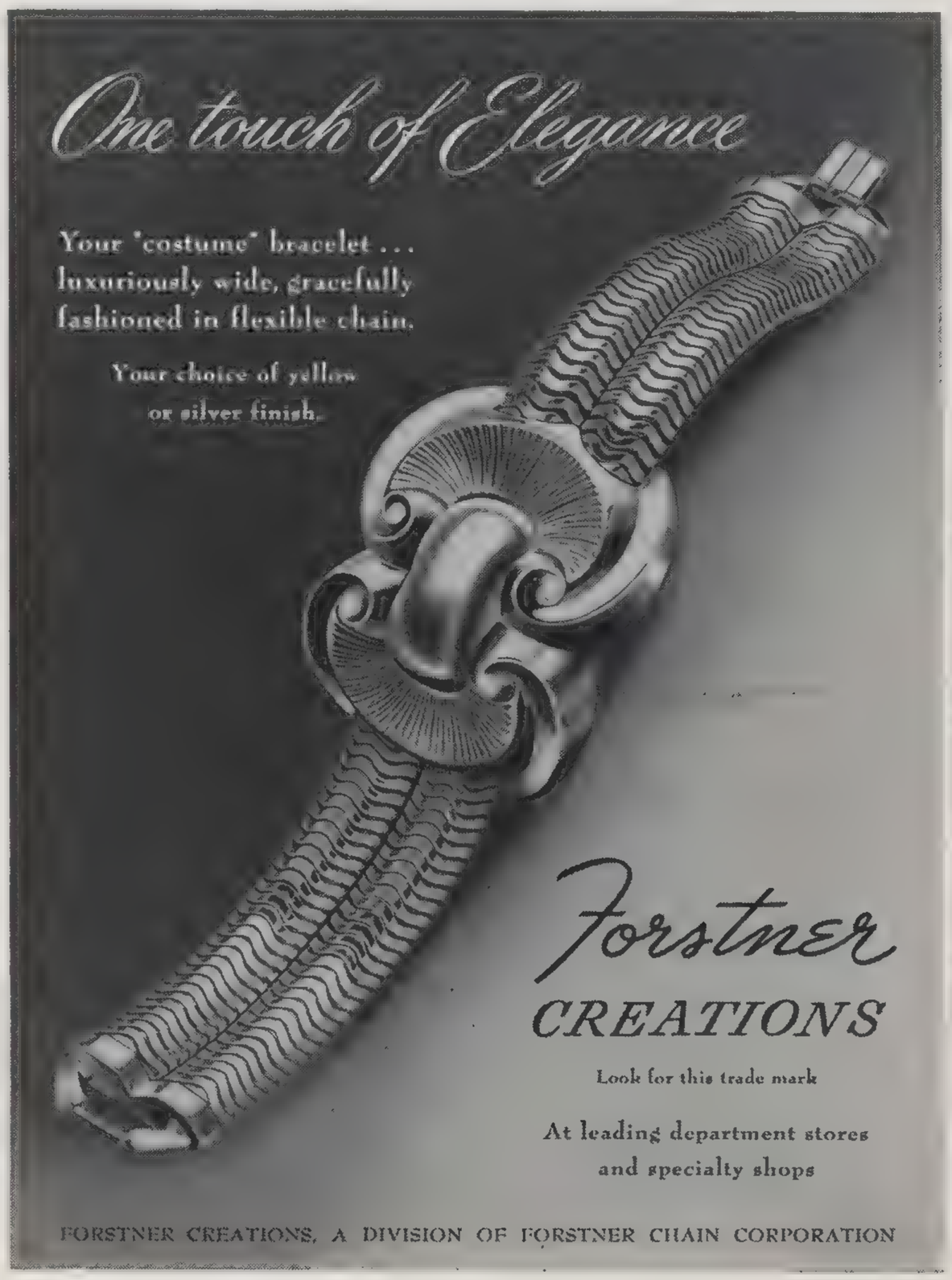

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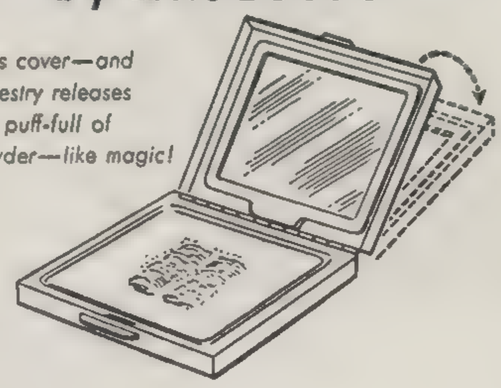

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Some territories open for representation

IN THE NON-ECCENTRIC NINETIES

(Continued from page 157)

I have known five or six unexpected men and women to appear, to find a warm welcome and no observable strain on the larder, either. Sunday was an "invitation" day. There were always a great many guests, but they were expected. I think the impromptu company was sometimes more fun, since those who arrived came, not because they were engaged to come, but because they had an urgent wish to be with the Hewitts at the particular time. There was an easy friendliness in that house missed in more ceremonious places.

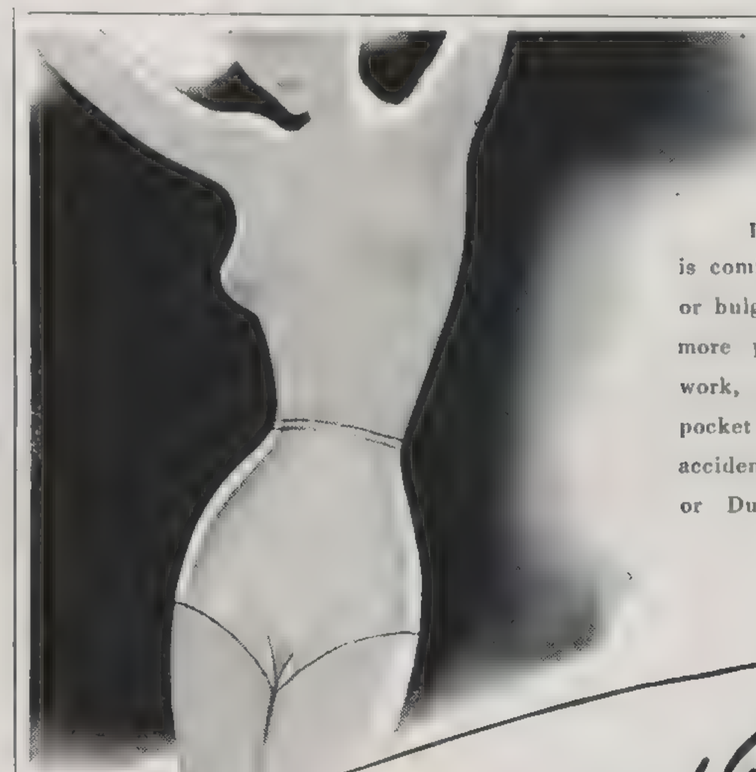
SUNDAY CUSTOMS

The habit of considering Sunday as a holiday, as well as a holy day, had grown from the time Mrs. Paran Stevens first appeared in New York. She gave Sunday night dinners as a custom, and at first the autocrats would have none of it. But Mrs. Stevens was a great character; handsome, tumultuously determined to have her own way, and so amusing about getting it that she succeeded finally in making a particular place for herself and did pretty much as she pleased. Her daughter married one of the English Pagets. Her son was, for a short time, engaged to Miss Edith Jones, who afterward became Mrs. Edward Wharton. That the engagement should have been broken was something Mrs. Stevens found it hard to forgive, and, if she ever saw Miss Jones the glance she cast upon that young lady was to be compared to the turning on of blazing motor lights. She was an incalculable woman and the spoiled child of her time.

Mrs. James Kernochan, who had been a Lorrilard, used occasionally to do battle with Mrs. Stevens. She was as imposing, though not so handsome. At a dinner one evening Mrs. Stevens was tearing her placecard into small pieces and dropping them into her champagne-glass. It was a habit of hers and indicated that she did not want any champagne. Mrs. Kernochan leaned across the table and called general attention to it by saying: "What *are* you doing, Mrs. Stevens?" To which Mrs. Stevens replied, serenely, "Minding my own business. What are you doing, Mrs. Kernochan?" There was a coolness between them after this. So much so that, in the summer, when I happened to be staying at Newport with Mrs. Stevens, while my sister, Eleanor, was with Mrs. Kernochan, it was quite hard for us to meet in a carefree way.

I should like to return to the Puritan feeling about Sunday to say that I remember going to see Mrs.

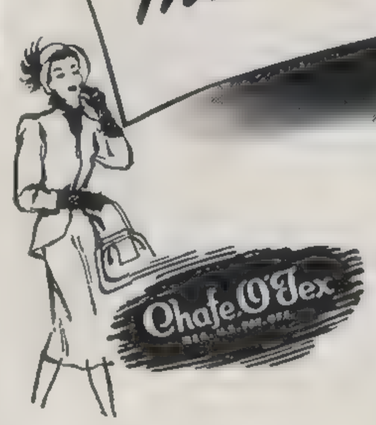
(Continued on page 215)



Carefree Days

with Unitex, the invisible sanitary Pantee. Unitex gives positive protection during that trying time, yet is comfortable and truly invisible. No bumps or bulges to distort lovely body contours. No more pins or belts. Equally desirable for work, casual, or formal wear. Has cuplike pocket for sanitary insert, is moisture and accident proof. Made of Bemberg Rayon,* or Dupont Nylon with elastic waistband.

This Month—and Every Month



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At the Notion, Corset, Knit Underwear, Personal Hygiene, or Lingerie departments of your favorite store or specialty shop. (Same price since 1941!)

If you cannot get them in your favorite store, please send for free literature, size chart and order blank to The UNITEX Manufacturing Co., Dept. V-2, Tiffin, Ohio. *Distributors Wanted.*

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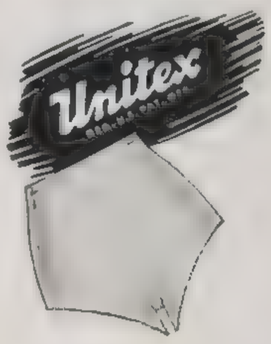

The UNITEX Manufacturing Company, Tiffin, Ohio

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque or money order. Remittances should be made out to the store or office from which you order.

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IN THE NON-ECCENTRIC NINETIES

(Continued from page 214)

Cornelius Vanderbilt, the elder (then a widow), of a Sunday afternoon and finding her playing solitaire. She said the Gwynne family always had played cards on Sunday, but when she married Mr. Vanderbilt she found that his family disapproved, "and they were such sweet people she had never wanted to do anything that might offend them." Under a reserved manner she was a sweet person herself. As for her husband, when I was young, I was never happier than when I found myself placed next him at dinner, which, in the days when ages were more mingled, I was, quite often. All the brothers and sisters in that family were delightful, kindly, straightforward people.

It was a good day for the social world when the William Kissam Vanderbilts (really called the "Willie K's" among their intimates) decided to give a fancy ball to which it happened the youngest Miss Astor wanted to go. Mrs. Astor, who had not, as yet, called upon these younger people, did so and asked them to dinner. Whether they went or not I don't remember, but Miss Astor went to the ball, which was a wonderful one. Not having been asked, myself, I only know so by hearsay, but I do know that its givers were a great addition to a world that took pleasure in meeting pleasant, gay people.

Next to the Hewitts, I think the most carefree atmosphere was to be found at the house of Mrs. Stuyvesant Fish. This lady (whom nobody but Harry Lehr ever called "Mame"—and he always put a "Miss" before it in true Southern fashion) was an outstanding character. She was witty, she spoke her mind freely, she was kind, but she was restless. She excelled in finding unusual entertainments at a time when large balls given in hired rooms were again beginning to be frowned upon, and always had "Home, Sweet Home" played when she thought they had lasted long enough.

MRS. ASTOR AND AÏDA

These were, I suppose, what might truly be called the days of the Gay Nineties. A certain number of the well-to-do younger married women, who had either inherited large houses or built them for themselves, did rather vie with each other as to who should give the most exclusive and amusing parties. If there were dances, the favours for the cotillions became more and more colourful and extravagant. I remember wheelbarrowsful of flowers, real or artificial, tableloads of bonbonnières, feathered hats, shepherdesses' crooks, ribbons hung with bells, scarfs, plain

(Continued on page 216)

I haven't the time

to bother

with pins, belts and external pads!

How would *you* like to get dressed on those "certain days of the month" without any extra fussing with belt, pins and external pad? Millions of other women do that and—more important still—they have day-long relief from the distractions of these encumbrances.... You can join these freedom-loving women by turning to Tampax for monthly sanitary protection. In use Tampax is both *invisible* and *unfelt!*

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IN THE NON-ECCENTRIC NINETIES

(Continued from page 215)

or fringed. At some dinners charming small presents, powder boxes, or cigarette cases, might be found on the napkins. There were fancy-dress balls, there were theatricals. There were very beautiful tableaux posed by artists. The opera became an even more brilliant spectacle, both on and off the stage. The greatest singers appeared at the Metropolitan. It may be wrong to spend money on this sort of thing, but at least, in the days when income taxes did not exist, it was splendidly spent. These people could afford to do it, they enjoyed doing it, and they did it very well.

Today the general public likes to think and write about them as if they were absurd. Any idiotic story that can be told of them is told, sold, and believed. Even so knowledgeable a person as dear Frank Crowninshield (who happened to be in Europe when the late Eighties and early Nineties were flourishing), even he, calling me from Vanity Fair, used to ask questions which he really wanted to have answered in ways that made for comedy rather than accuracy. He usually began; "Is this the beautiful and talented Miss Caroline Duer, late of Vogue?"

"None other, dear Frank."

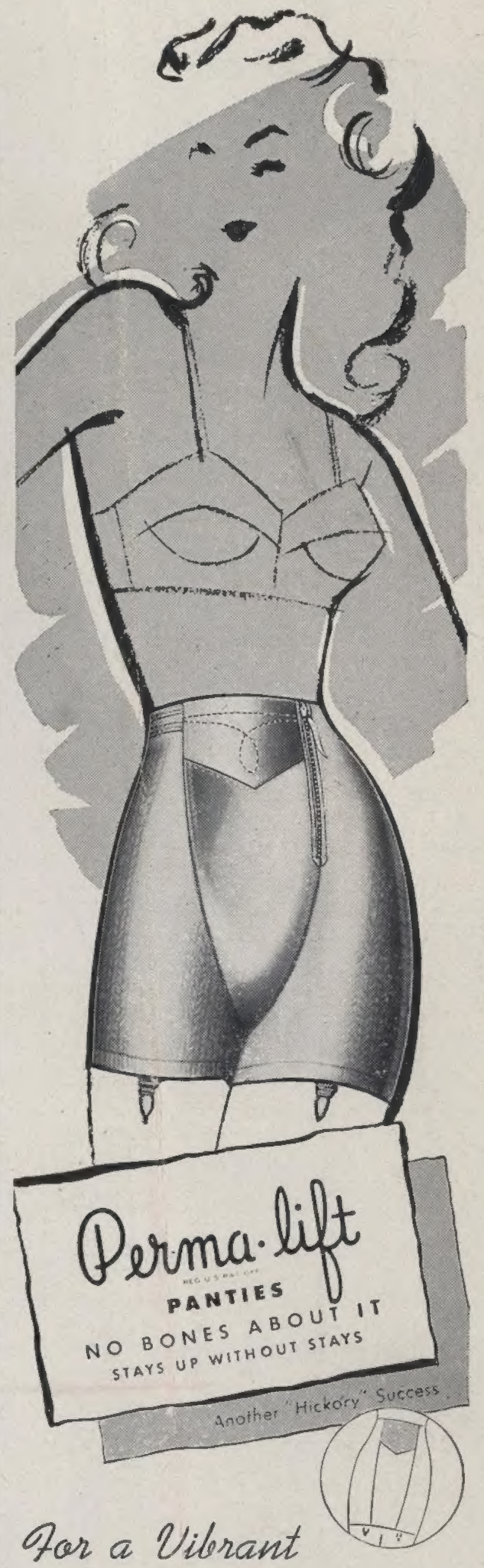
"Well, I want some information for an article. Isn't it true that Mrs. Astor once asked the opera impresario of her day to have the second act of *Aïda* given first, so that she might hear "Celeste Aida" which, owing to her guests loitering over dinner, she always missed?"

"Yes, she did. And with perfect gravity, too, as if there was nothing at all unusual in such a request. She had a great sense of humour. Perhaps the impresario hadn't!"

But of course the story would have seemed better the other way; the great mass of people liking to laugh *at* rather than *with* their well-known personages. As a matter of fact, Mrs. Astor, while very dignified, distinguished and a little awe-inspiring, had a dry, delightful sense of fun which not everybody appreciated.

Among other charities she used to supply Bellevue Hospital with all the artificial eyes needed for the female ward, and she told me once that a woman who had just had one of her own brown eyes removed, asked if she might have a blue one to replace it, since she had always preferred blue eyes. "Well, I gave her what she wanted," said Mrs. Astor, "but I'm afraid she has lost all confidence in me because she finds she can't see out of it."

I could tell dozens of stories of people of my life and times, but none that would show them to be the puppets of bad taste and of wasteful spending predicated by their critics today. I am their friend, and am glad that in my "gay eighties" I have enough energy left to write in their defense.



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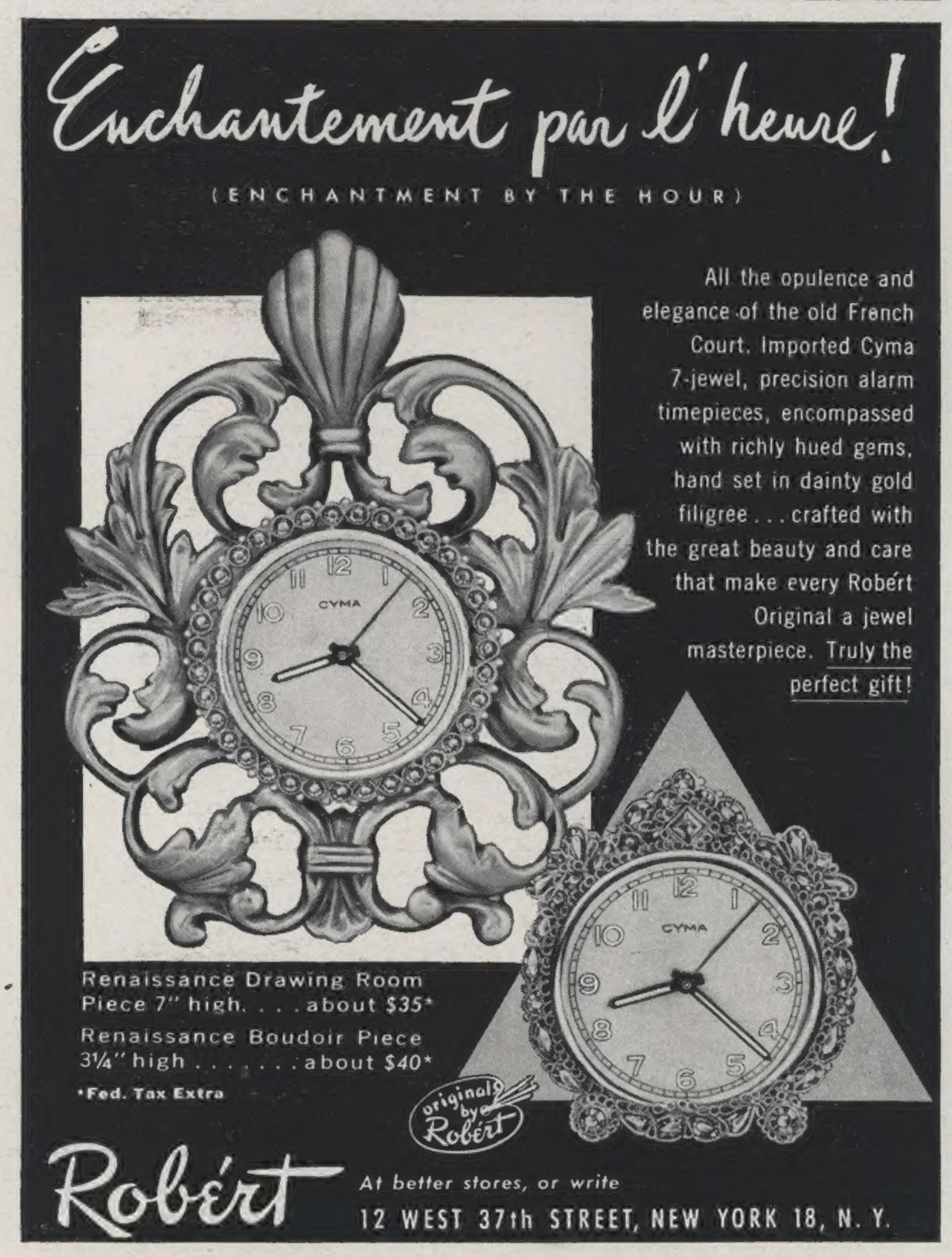

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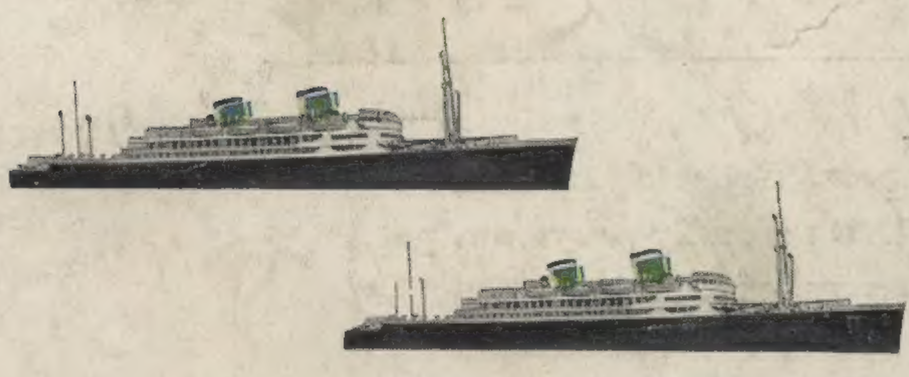

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